

# MOTION PICTURE HERALD

*EXHIBITORS REARM FOR  
LOCAL TAX FIGHTS IN  
NEW YORK, KENTUCKY*

*ALLIED AND EQUIPMENT  
MEN ARGUE PRICE RISES*

*TORONTO VARIETY TENT  
RECEIVES HEART AWARD*

*AN EXHIBITOR ON TOUR  
Harland Rankin Goes to Alaska*

**REVIEWS** (In Product Digest): THE GLASS MENAGERIE, THE HOLY YEAR AT THE VATICAN,  
PRISONERS IN PETTICOATS, REDWOOD FOREST TRAIL

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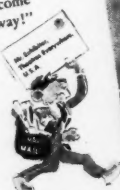
SEPTEMBER 23, 1950

# SO **BIG** !

SO **BIG** IT  
**MUST BE**  
**TRADE SHOWN**  
**IN THEATRES!**

"**KING  
SOLOM  
MINES**"

"Invitations are  
being mailed.  
If yours gets  
lost come  
anyway!"



YOU OWE  
IT TO  
YOURSELF  
TO ATTEND  
PERSONALLY!

**ON'S**

M-G-M's MIGHTY  
ADVENTURE ROMANCE!  
The first feature drama of  
its kind to be filmed entirely  
in Africa in color by  
**TECHNICOLOR**

The **BIG** ones keep coming from M·G·M!  
so if you want good news phone  
your M·G·M Exchange!



M-G-M  
Color  
COMPT

ONLY THEATRE SCREENINGS CAN CONVEY  
THE SIZE AND IMPORTANCE OF M·G·M's  
GIANT TECHNICOLOR ATTRACTION!

# THEATRE TRADE SHOWS OF M·G·M's MIGHTY "KING SOLOMON'S MINES"

CITY, STATE	THEATRE	ADDRESS	DATE	HOUR
ALBANY, N. Y.	Paramount	378 Clinton Avenue	10/2	8:30 P.M.
ATLANTA, GA.	Loew's Grand	157 Peachtree St., N. E.	9/27	8:00 P.M.
BOSTON, MASS.	Loew's State	209 Massachusetts Ave.	10/3	8:30 P.M.
BUFFALO, N. Y.	Shea's Buffalo	646 Main Street	10/3	8:30 P.M.
CHARLOTTE, N. C.	Plaza	1610 Central Avenue	9/28	8:30 P.M.
CHICAGO, ILL.	Monroe	57 West Monroe Street	9/28	8:45 P.M.
CINCINNATI, OHIO	Ridge	6042 Montgomery Road	9/28	8:30 P.M.
CLEVELAND, OHIO	Loew's State	1515 Euclid Avenue	9/27	8:30 P.M.
DALLAS, TEXAS	Varsity	Snider Plaza	9/28	2:30 P.M.
DENVER, COL.	Santa Fe	974 Santa Fe Drive	9/28	8:30 P.M.
DES MOINES, IOWA	Uptown	4115 University	9/27	8:30 P.M.
DETROIT, MICH.	Globe	3520 Grand River	9/27	8:30 P.M.
INDIANAPOLIS, IND.	Loew's	35 North Pennsylvania	9/27	8:30 P.M.
KANSAS CITY, MO.	Loew's Midland	1228 Main Street	10/3	8:15 P.M.
LOS ANGELES, CAL.	Fine Arts	8556 Wilshire Boulevard	9/28	8:30 P.M.
MEMPHIS, TENN.	Loew's Palace	81 Union Avenue	10/3	8:00 P.M.
MILWAUKEE, WISC.	Tosa	6823 West North Avenue	10/2	8:30 P.M.
MINNEAPOLIS, MINN.	Granada	3022 Hennepin Avenue	9/28	8:30 P.M.
NEW HAVEN, CONN.	Loew's Poli	23 Church Street	9/27	8:00 P.M.
NEW ORLEANS, LA.	Loew's State	1108 Canal	9/25	8:15 P.M.
NEW YORK-NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	9/27	2:30 P.M.
OKLAHOMA CITY, OKLA.	Uptown	1212 North Hudson	9/29	8:30 P.M.
OMAHA, NEB.	Dundee	4952 Dodge Street	9/28	8:30 P.M.
PHILADELPHIA, PA.	M-G-M Screen Room	1233 Summer Street	9/28	11:00 A.M.
PITTSBURGH, PA.	Loew's Penn	6th and Penn. Avenue	9/27	8:30 P.M.
PORTLAND, OREGON	Esquire	838 N.W. 23rd	9/27	8:30 P.M.
ST. LOUIS, MO.	Loew's State	8th and Washington	9/27	8:30 P.M.
SALT LAKE CITY, UTAH	Marlo	1025 East 21st, South	9/27	8:30 P.M.
SAN FRANCISCO, CAL.	Loew's Warfield	980 Market Street	10/3	8:30 P.M.
SEATTLE, WASH.	Green Lake	7107 Woodlawn	9/28	8:30 P.M.
WASHINGTON, D. C.	Loew's Palace	1306 F Street, N.W.	10/3	8:30 P.M.

"There's GOLD  
in them thar  
MINES!  
And there's  
*more* GOLD  
on page 14 "



M-G-M presents "KING SOLOMON'S MINES" starring DEBORAH KERR • STEWART GRANGER with Richard Carlson  
Color by TECHNICOLOR • Screen Play by Helen Deutsch • Based on the Novel by H. Rider Haggard • Directed by  
COMPTON BENNETT and ANDREW MARTON • Produced by SAM ZIMBALIST • A Metro-Goldwyn-Mayer Picture



**MEN AS UNCONQUERABLE AS THE**

# ROCKY MOUNTAIN

The rugged No-Man's-land where Renegades and outlaws battled side by side for the love of a captive Yankee



STARRING

# ERROL FLYNN



AND STARDOM'S NEW LOVELY LADY...

# PATRICE WYMORE

with SCOTT FORBES DIRECTED BY WILLIAM KEIGHLEY PRODUCED BY WILLIAM JACOBS

Screen Play by WINSTON MILLER and ALAN LEMAY From a Story by Alan LeMay • Music by Max Steiner

**PEAK BUSINESS!**

**TEA FOR TWO**

COLOR BY TECHNICOLOR

**THE FLAME AND THE ARROW**

COLOR BY TECHNICOLOR

**KISS TOMORROW GOODBY**



# THE PEAKS THEY FOUGHT ON!



## TRADE SHOW OCTOBER 2

**ALBANY**  
Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.

**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. • 7:30 P.M.

**BOSTON**  
RKO Screening Room  
122 Arlington St. • 2:30 P.M.

**BUFFALO**  
Paramount Screening Room  
464 Franklin St. • 2:00 P.M.

**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. • 2:00 P.M.

**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.

**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. • 8:30 P.M.

**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.

**DENVER**  
Paramount Screening Room  
2100 Stout St. • 2:00 P.M.

**DES MOINES**  
Paramount Screening Room  
1125 High St. • 12:30 P.M.

**DETROIT**  
Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

**INDIANAPOLIS**  
20th Century-Fox Screening Room  
326 No. Illinois St. • 1:00 P.M.

**JACKSONVILLE**  
Florida Theatre Bldg. Sc. Rm.  
128 E. Forsyth St. • 8:00 P.M.

**KANSAS CITY**  
20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.

**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.

**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 2:00 P.M.

**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

**MINNEAPOLIS**  
Warner Screening Room  
1000 Currie Ave. • 2:00 P.M.

**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

**NEW YORK**  
Home Office  
321 W. 44th St. • 2:30 P.M.

**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.

**OMAHA**  
20th Century-Fox Screening Room  
1502 Davenport St. • 1:00 P.M.

**PHILADELPHIA**  
Warner Screening Room  
230 No. 13th St. • 2:30 P.M.

**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.

**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 2:00 P.M.

**SAN FRANCISCO**  
Paramount Pict. Screening Room  
205 Golden Gate Ave. • 1:30 P.M.

**SEATTLE**  
Jewel Box Screening Room  
2318 Second Ave. • 10:30 A.M.

**ST. LOUIS**  
S'enco Screening Room  
3143 Olive St. • 1:00 P.M.

**WASHINGTON**  
Warner Theatre Building  
13th & E. Sts. N.W. • 10:30 A.M.


PICTURES--NOT SLOGANS--FROM WARNERS

**"The best truly-recorded  
film of our time!"**

*—Parents Magazine*

# FAREWELL TO YESTERDAY

Don't forget  
**ANDY SMITH WEEK**  
October 15-21



**20** Century-Fox  
announces with great  
pride that it is privi-  
leged to offer for im-  
mediate exhibition a  
motion picture of  
extraordinary power  
and meaning for to-  
day. In terms of the  
past it is a dramatic  
warning for the future.  
American Showmen  
will want to bring this  
ringing reaffirmation  
of a free nation, a free  
world, a free people  
to every moviegoer  
in the land.

Produced by  
**EDMUND REEK**  
Edited by LOUIS TETUNIC • Written by JOSEPH KENAS  
Narrated by Sidney Blackmer,  
John Larkin, Kermit Murdock  
and William Post, Jr.  
A Movietone Production

There's No Business Like  Business!

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 180, No. 13

September 23, 1950



## THE CRITIC'S ROLE

**T**HE role of the critic always has been subject to discussion and doubtless will continue to be so. It is not to be expected that exhibitors and newspaper critics will ever agree on the proper scope of the latter's activities. It does seem, however, that there are bounds to which both groups could subscribe.

It is not unreasonable to insist that a film critic stick to the product. Mr. Bosley Crowther, widely read critic of the *New York Times*, last week gave an example of the type of criticism he would deplore in another and, on reflection, probably in his own case as well.

In reviewing the film "Sierra," Mr. Crowther dwelled more on the matrimonial status of the principals than on the film itself. Among other comments more suited to the advice to the love-lorn or gossip departments, Mr. Crowther wrote: "We are sorry to learn that Miss Hendrix and Mr. Murphy are not the happy pair that they were at the time this picture was made—or, at least begun. Reports from the West Coast inform us that they have been separated, alas."

Discussion of the marital status of performers is indeed a strange brand of motion picture criticism.

■ ■ ■

## WORLD SERIES TELEVISION

**O**N behalf of the Theatre Owners of America, Mr. Gael Sullivan, executive director, last week issued a well-reasoned plea that the ban on the theatre television presentation of the baseball World Series be lifted. By some strange logic the baseball authorities believe that it is a good thing to have telecasts of the games available in homes and public places but not in theatres. Mr. Sullivan said:

"The feeling is growing that this is a discriminatory action against the motion picture industry which has contributed so substantially toward the popularization of baseball throughout the country, through newsreels and other subjects."

Whether television helps or hurts box office receipts at the ball parks is something for the sports promoters to work out. If the games are available free elsewhere over television, paid theatre television cannot adversely affect attendance at the ball parks. Both television authorities and exhibitors should welcome theatre television presentation of this year's World Series.

■ ■ ■

## POOR HIAWATHA

**Q** Whether the decision by Monogram not to film the story of Hiawatha was meant to be serious or merely a publicity yarn, the effects are to be deplored. All Hollywood, and with it the whole industry, was made to look somewhat ridiculous in the assertion that the production of Hiawatha would be considered Communistic because the Indian chief wanted peace. A just peace is a universal goal of mankind, now and always.

## KEEP LOOKING

**M**R. Nathan D. Golden, head of the motion picture branch of the U. S. Department of Commerce and contact for the industry as and when building controls are imposed, last week had some words of caution for exhibitors.

"There's no reason for anyone to become alarmed or panicky or start running to the Government yet," he said. "If any exhibitor has trouble finding materials for a theatre he is building, he should go out and keep looking. We're told there's still plenty to take care of the military and of most civilian users without much of a pinch."

Naturally Mr. Golden could give no assurances on availability of materials for theatre construction later on. Supplies and materials intended for a new theatre should be rounded up at once.

■ ■ ■

## THEATRE TELEVISION DISPUTE

**T**HE controversy over the place in the radio spectrum for theatre television was commented on by Mr. Trueman T. Rembusch, president of national Allied, in a recent address at the West Virginia Theatre Managers Association convention. Said Mr. Rembusch:

"If the theatres do not now ask the FCC for V.H.F. frequencies these frequencies will be gobbled up by other interests. V.H.F. is suitable, economically and technically, to bring about a country-wide theatre television system. On the other hand, micro-waves, which are being sought by some segments of the industry, are not suitable, either technically or economically, for theatre television, except for 1,500 to 2,000 of the large theatres located in metropolitan areas. Allied has no quarrel with those in the industry advocating use of micro-waves for theatre television; rather, we believe that if a national television system is to be created both micro-wave and V.H.F. must be utilized."

Exhibitors and others interested in theatre television would be glad to have as crisp a summary of the other side in the dispute; namely, that theatre television must be in the ultra high frequencies, that the FCC will not oust present television stations to give theatres their frequencies and that the industry should not even ask for what it won't get.

It is to be hoped that the conflicting viewpoints may be reconciled before the FCC hearings on theatre television because the commission probably would not authorize theatre television in two different frequency ranges, at least at the outset.

■ ■ ■

**Q** Mr. Spyros P. Skouras has been named "Pioneer of the Year" by the Motion Picture Pioneers. Mr. Skouras richly deserves to be the Pioneer of this year or any other recent year. Both as a motion picture company head and as a tireless worker for good causes, he has rendered splendid service to his industry, his country and the world at large.



# Letters to the Herald

## No Propaganda

TO THE EDITOR:

While I have been a paying subscriber and a constant reader of *MOTION PICTURE HERALD* for more years than I care to remember . . . I thought the time was proper for me to break a more than 10 years' silence. . . .

Here in the heart of the Adirondacks—where freedom of thought was cradled in the early days of our Republic—it becomes the height of sacrilege for an exhibitor to find himself exhibiting, in the guise of entertainment, various conglomerations of celluloid which often . . . are an outright depiction of some individual producer's pet bellyache against some outstanding social or racial problem of the day. Audiences find themselves robbed not only of their money, but also of their valuable time in having to sit through a mess of propaganda or a series of pep talks in the form of scripts which are ingeniously converted in 90 or 100 minute "movies" which do not move and which do not show backgrounds or action consistent with the script or story. . . .

It has been my experience that, when a motion pictures moves across the screen, audiences young and old are busy watching the ensuing action. . . . Therefore, when anything corny happens to come along, it turns out to be an outstanding grosser not because it provides deep processes of thought but because the picture moves fast from one scene to another and takes the audience's mind off the atmosphere and conditions present at the time of exhibition. . . .

Since you print the written words of studio and exhibitor leaders, especially those who attend national banquets in some other big shot's honor appropriately tuxedo-ed, I am sure the *HERALD* is just as anxious to print the viewpoint of an exhibitor who works in his shirt sleeves and does not own a tuxedo—and, if pictures do not improve—won't even be owning a theatre before long. The moral still is—or should be—that while all Hollywood and all exhibitor leaders are making the operation a success, the important thing is not to have the patient stop breathing. And, while everyone else decides what is good for us small town exhibitors, the problem on hand is to keep on collecting taxes for Uncle Sam and paying today's film rentals so that we can be sure to have a show on the morrow.

There is only one Broadway and only one Times Square. But any interested mogul should be told that there are many thousands of small towns which are served through

thousands of 300-seat houses. Audiences in these small towns don't sit down and write exhibitors letters of complaint or offer a panacea or cure-all for what's wrong with this business. Nor do they hold any forums, banquets or give us any pep talks on what we do play or what we should play. They just stay away from the theatre. And when we have to report bad grosses, the majors demand a search of our books, checking accounts, daily deposit slips, expenditures and many more items all devoted to the quest of the missing millions at the box office which the pictures should have earned in the minds of the statisticians. . . . Patrons won't pay their hard-earned nickels and dimes to sit through a bull session of some producer's pet peeve of what is wrong or right with our social system.

However, I am firm in my belief that slowly, but surely, Hollywood ultimately will find itself and clean house of its propagandists, who are not only very highly paid but want also to reap higher profits from the propaganda they inject into their pictures.—*CHARLES ROSSI, Paramount Theatre, Schroon Lake, N. Y.*

## Comedy Wanted

TO THE EDITOR:

My patrons are tired of being dragged through knot holes. They want comedy and music!—*J. H. FORD, Capitol Theatre, Oakland, Calif.*

## Good Bad Boys

TO THE EDITOR:

Richard Widmark is among the tops as a bad boy on the screen along with Dan Duryea. If they are kept so typed they will draw many. They must not change their roles as heavies.—*Boston, Mass., Exhibitor.*

## Suggestions

TO THE EDITOR:

Let's have (1) variety in stories; (2) cut down on extra long dialogue. Long speeches are good publicity but not entertainment; (3) more pictures with box office stars with good parts for newcomers.

Let all exhibitors—circuit and independent—improve theatres for audience comfort and work together for benefit of all.

Let's remember the lowly manager who can be an important cog in the wheel of progress.—*Brockton, Mass., Exhibitor.*

## Well-Kept House

TO THE EDITOR:

An attractive, well-kept theatre means a great deal in attracting regular theatre patronage. I have heard supervisors (not mine) say, "If you have the picture, they'll come even if the theatre seats are like park benches, and so on." Well, I definitely do not agree.

If a person misses one of the year's specials at a first run theatre, or his favorite neighborhood theatre, there's a chance he might come to your theatre to see it. If the atmosphere is uninviting, will he come back very often? I don't think so. If the theatre and atmosphere are extra special, however, when he thinks of going to a movie the chances are he'll think of your theatre and you'll get him twice as many times each year. Add up the number of folks who would come to an attractive theatre twice as often and you'll have money in your pocket.

I took a busman's holiday recently to catch a good picture I missed. How do I know it was good? From all the advertising I had read about and from what people who had seen it had said, which brings me to another subject. However, the screen of this theatre had very visible streaks all down one side as if it had been rained on. The streaks distracted my wife and me throughout the presentation and we'll be darned if we'll go back there again. Not only was the screen discolored, but the sound practically blasted us out of our seats and every time an usher put someone in our row we got a blast of light square in the eye.

It is my opinion that a theatre properly run will bring steady patronage in the long run and, instead of having one good week and then a bad one, you'll have a more balanced income at any rate.—*FRED C. LEAVENS, Manager, Elmdale Theatre Co., Ltd., Ottawa, Ontario, Canada.*

## Waiting

TO THE EDITOR:

We are still waiting for the time when a one-theatre town won't have to buy too many pictures to give its patrons all of the ones they want to see.—*Jackson, Minn., Exhibitor.*

## Print Shortage

TO THE EDITOR:

The shortage of prints should be rectified. Paramount allotment is very short.—*Pittsburgh, Pa., Exhibitor.*

## MOTION PICTURE HERALD

September 23, 1950

**INDUSTRY** prepares to attack on local tax front Page 13

**TEN** cities collected \$10,244,000 in ticket taxes in 1949 Page 13

**THEATRE** future appears bright from population trend study Page 16

**ALLIED** to study cooperative equipment buying; suppliers protest Page 17

**TERRY RAMSAYE** Says—A column of comment on matters cinematic Page 20

**HARLAND RANKIN** goes to Alaska—and meets some exhibitors Page 21

**INDUSTRY** reacts sharply to ridicule from comedy team Page 22

**VARIETY CLUBS** Heart Award presented to Toronto Tent in ceremony Page 24

**BRITISH** union seeks to force an increase in film quota Page 25

**NEW** Books on the Film Business—Reviews by Terry Ramsaye Page 26

**ELKIN** Brothers find good will priceless exhibitor possession Page 30

**NATIONAL SPOTLIGHT**—Notes on industry personnel across country Page 31

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**The Release Chart** Page 495

## People in The News

**SAMUEL SCHNEIDER**, vice-president of Warner Brothers, returned this week aboard the *Queen Elizabeth* from a four-week business trip to the company's offices in Paris and London. He was accompanied by Mrs. Schneider.

**HARRY M. WARNER** and Warner Brothers Pictures were cited by the Illinois American Legion for proclaiming a policy of "100 per cent Americanism" for the company and its employees.

**DARRYL F. ZANUCK**, vice-president in charge of production for 20th Century-Fox, returns over the weekend from a six-week tour of the continent, during which time he checked on preparations for films the company is producing abroad.

**HARRY J. MCINTYRE** has been named copyright attorney for the Twentieth Century-Fox home office, replacing **EDWIN P. KILROE**, who retired last month after more than 20 years with the company. Mr. McIntyre is a member of the Dwight, Royal, Harris, Koegle and Caskey law firm.

**JAMES VELDE**, Eagle Lion branch manager in Des Moines, has been shifted to a similar position in Detroit. **CARL OLSON**, Eagle Lion salesman for two years, will fill Mr. Velde's former post.

**RUTH HUSSEY**, film star, was awarded an honorary doctorate in fine arts at Brown University.

**STEVE STRASSBERG** has been appointed publicity manager of Eagle Lion Classics, it was announced by **LEON BRANDT**, ELC advertising-publicity director.

**JOSEPH RIVKIN** has been engaged by **JERRY WALD** and **NORMAN KRASNA** to function in an executive capacity on commitments for their new Howard Hughes independent unit at RKO. He was formerly employed at the Edmund Grainger unit.

**ILYA LOPERT**, head of Lopert Films, distributors, has returned from a three-month European trip, during which time he visited Italy, France and England to line up product for the forthcoming year.

**W. A. JOHNSON**, who has been Monogram acting branch manager in Des Moines, has been named manager of the exchange, succeeding **GEORGE TAIF**, resigned.

**ERIC JOHNSTON**, president of the Motion Picture Association of America, has been named general chairman of Brotherhood Week, to be nationally observed February 18 to 25 under the sponsorship of the National Conference of Christians and Jews.

**EDWARD DOWDEN, JR.**, has been named assistant to **JOCK LAWRENCE**, public relations counsel of the J. Arthur Rank Organization, succeeding **JERRY DALE**, who resigned.

**HAROLD GREENBERG** has been added to the staff of Allied Motion Picture Theatre Service, Inc., in the capacity of assistant to **ROY SULLENDER**, head buyer and booker.

**SOL A. SCHWARTZ**, executive vice-president and general manager of RKO Theatres, will preside at the final regional meeting of RKO's "Boost Your Business" campaign to be conducted during the last three months of the year.

**JOSEPH SCHEINMAN**, president of the Casino Film Exchange, Inc., is now touring Germany, Austria and Switzerland, purchasing German language films for distribution in the United States and Canada.

**DAVID O. SELZNICK** is scheduled to arrive in New York Monday by plane from Europe.

**N. BERNARD FREEMAN**, Loew's Australasian manager, has arrived in the United States for a five-week visit to the home office.

**ARNOLD WILLIAMS**, managing director of National Screen Service, Ltd., London, is in New York for a visit of several weeks.

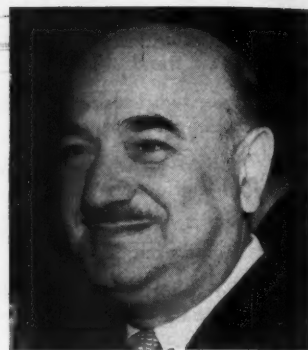
**PAUL HENREID** is planning to produce and star in a musical to be made in Vienna this coming season. The film will be titled "Rendezvous in Vienna" and will include scenes from the Salzburg Music Festival.

**LOU LEVINE**, manager of the Rivoli theatre, Chicopee, Mass., is observing his 45th year in show business. He has managed Western Massachusetts Theatre Circuit houses since 1930.

**DAVID SAVAGE** has rejoined Official Films, Inc., as director of advertising and public relations. He will act, also, as executive assistant to **JACK STEWART**, sales head.

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# This week in pictures



By the Herald

**SAMUEL PINANSKI**, New England exhibitor, and TOA president, has been named a second year by COMPO and the Treasury to head film industry bond campaigns.



**AGREEMENT**, between Sol A. Schwartz, RKO circuit executive vice-president, and W. W. Watts, RCA vice-president, right, on large screen television installations in RKO houses. The first will be at the RKO Fordham, New York.

**NINE MILLION DOLLARS.** That's what Barney Balaban, center, left, president of Paramount, receives in New York from Donald C. Hulme, Prudential Insurance mortgage loan chief. The loan is on the 33-story Paramount Building and a Paramount Pictures note. Watchers are Austin C. Keough, Paramount vice-president and general counsel; and, right, Peter Grimm, chairman of William A. White & Sons, broker.

**ADVERTISING** on the boardwalk, at Atlantic City. Part of the ballyhoo by Warner Theatre manager A. J. Vannie, for the "Three Secrets" premiere. The Warner release is a Milton Sperling United States Pictures production.



**RICHARD WIDMARK**, right, center, receives for producer Darryl F. Zanuck the American Negro Theatre citation for "No Way Out," in which he starred. At the Rivoli Theatre, New York, ceremonies: Montague Salmon, manager; Congressman Adam C. Powell; Dots Johnson, Mr. Widmark, Austin Briggs-Hall, Hazel Scott; George Murray.





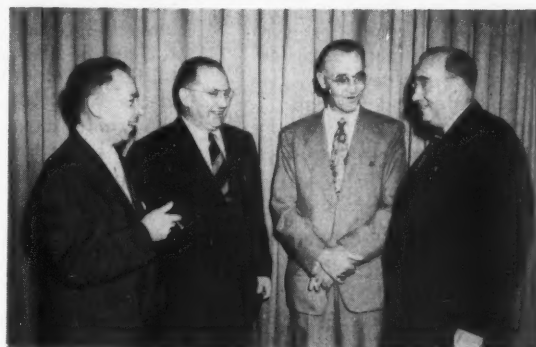


By the Herald

SYDNEY BOX, British producer, who with his writer-wife, Muriel, arrived in New York last week, talked about his plans Tuesday morning at the offices of Paramount, distributors of his latest picturization of Somerset Maugham stories, "Trio." The Boxes are polishing the script for "Across the Bridge," a Graham Greene story, and will shoot its scenes with a Hollywood unit along the Mexican border, and in Spain and England with American stars. They will make a second dual-language picture, "The Rest Is Silence," in France and England, also with American stars; and a third, "A Novel Affair," they may produce in Hollywood in 1952. "Trio" opens October 9 at the Sutton, New York, for the Runyon Cancer Fund.



"KING SOLOMON'S MINES," MGM's version of the famed, exotic story by H. Rider Haggard, will have its world premiere this autumn at the Radio City Music Hall, New York. Above, an African location scene. Stars are Deborah Kerr and Stewart Granger. Sam Zimbalist produced.



AT THE first theatre television training program, in the RCA Victor plant, Camden, New Jersey. In array: W. L. Jones, vice-president of the Technical Products Service Division, RCA Service Company; Harry J. Abbott, president of Philadelphia Local 307, International Alliance of Theatrical Stage Employees; E. C. Cahill, RCA Service Company president; and Richard Walsh, IATSE president.



SIGNING THE CONTRACTS, left, with producer Wally Kline, in Hollywood. The co-stars in "The Adventures of Skip-along Rosenbloom" will be Max Baer, left, and Maxie Rosenbloom.

SOLICITATION BY PHONE, for the United Jewish Appeal. The all-day chore, by top industry executives, was in the Paramount Pictures New York office boardroom. Around the table are Morton Sunshine; Tom Murtha, IATSE legislative representative; Murray Peters, UJA; Harry Brandt, New York exhibitor; Sam Rosen, Fabian Theatres executive; Fred J. Schwartz, Century circuit vice-president.



By the Herald



**BUNDLED** are Celeste Holm, Bette Davis and Hugh Marlowe in this scene from Darryl F. Zanuck's "All About Eve," which 20th Century-Fox is releasing on the much discussed "scheduled performance" plan. Anne Baxter and George Sanders also star in this picture, which has been hailed as a "top shelf film work."

**OFF-SCENE CHAT**, right, takes place between director Edmund Goulding and Dorothy McGuire on the set of "Mister 880," the much heralded comedy about a quaint counterfeiter. Box office favorite Burt Lancaster also stars.



**CLOWNING** between scenes of "I'll Get By" are Dennis Day and June Haver, who, along with William Lundigan, Gloria De Haven and Harry James, are the stars of this gay and tuneful Technicolor musical.



**INSTRUCTIONS** are given to Linda Darnell as the camera waits to record a vivid battle scene for "Two Flags West," an action epic which also stars Joseph Cotten, Jeff Chandler and Cornel Wilde. The film will have a 400-theatre saturation opening throughout the south in October.

**HEP TO THE JIVE**, right, is Jimmy Stewart as he tinkles the keys for the benefit of the rest of the cast of "The Jackpot" during a break in the shooting of 20th Century-Fox's new comedy headed for release in November.



(Advertisement)

# TRADE READY TO ATTACK ON LOCAL TAX FRONT

## *Kentucky, Syracuse Seen Typical of Spots Where Authorities Eye Screen*

Having lost, through no fault of its own, its fight for the elimination of the 20 per cent Federal admission tax, the industry now is rearming for battle on the local level.

Disappointed at not being able to step into the breach which would have been created by complete or partial removal of the Federal levy, cities and states continue in their attempts to derive revenue by taxing the motion picture theatre.

### *Interest Centered on Syracuse and Kentucky*

The two current focal points of interest are Syracuse, where the City Council has proposed a special five per cent admissions tax, and Kentucky, where the Kentucky Association of Theatre Owners is fighting the state admission tax.

The situation in Syracuse remains fluid for the present. Exhibitors turned out in force Wednesday for a public hearing on the question of the tax, called by Democratic Mayor T. J. Corcoran.

The tax has been voted by the Republican-controlled City Council and, while it is generally felt that the Mayor is not in favor of the five per cent levy, it was feared that the Council would over-ride his veto.

Faced with this situation, Mayor Corcoran called the hearing to give both the public and the amusement industry a chance to voice their protests. It is hoped that such united opposition might cause the Council to hesitate before overruling the Mayor.

### *Plan to Carry Fight To Theatre Public*

Syracuse exhibitors already have indicated that they plan to combat the new tax with all means at their disposal. At a protest meeting in the Mayor's office last week, they declared that they would use radio broadcasts, newspaper advertisements and their screens to fight the proposal.

Attending the meeting at City Hall were Sol Sorking, RKO city manager; Sid Grossman, Elmwood theatre; Harold S. Mortin, Loew's State; Harry Unterfort, Schine Theatres zone manager, and Jack Carp of the Cameo.

On account of the many protests against the proposed tax, there already is a move afoot to substitute a one per cent sales tax.

Leonard L. Rosenthal, counsel for Upstate Theatres, Inc., has urged that theatres should be organized. "The only way to keep this movement from spreading is through organization and personal representation," he said. "Exhibitors must be on watch at all times."

The legal implications of admission taxes

## **\$10,244,000 IN TICKET TAXES FOR TEN CITIES DURING 1949**

WASHINGTON: Ten of the nation's 37 largest cities collected \$10,244,000 in taxes on admissions and amusements during 1949, the Census Bureau reports.

In 1949, only nine of the 37 cities imposed such taxes, but they collected \$10,204,000.

The newcomer—Washington, D. C.—levies taxes on amusements but not on admissions. It accounted for only \$20,000 during 1949.

The report covers fiscal years ending during the calendar years, but in most cases the fiscal years end on December 31. New York is a conspicuous exception.

Philadelphia, which had the largest total, also showed the sharpest drop, falling from \$4,297,000 in 1948 to \$4,053,000 during the past year. St. Louis showed the greatest increase, going from \$225,000 to \$545,000. Census officials said they had no knowledge

of whether the city had increased its tax rate.

New York City showed the second-largest total. It reported collection of \$2,031,000 last year as compared with \$2,018,000 during the previous year. Pittsburgh, number three on the list of ten, had \$1,599,000 in 1949 compared with \$1,590,000 in 1948.

Following is a list of other cities and their revenues from local taxes:

Cleveland, \$553,000; New Orleans, \$433,000; Cincinnati, \$340,000; Seattle, \$505,000 and Columbus, \$165,000.

The census summary covered all financial figures for the 37 largest cities. In addition to the admission taxes, eight cities had general sales taxes which brought in \$231,824. Sales and other types of gross receipt taxes, including the admissions tax, accounted for no less than 12.5 per cent of all city revenue.

imposed by municipalities were highlighted by a decision of the Florida Supreme Court last December. The court ruled that a 10 per cent tax levied by the city of St. Petersburg, Fla., was "wholly arbitrary, unreasonable and confiscatory."

The court held that the city had no power to impose excise taxes and that, even if it did, the amount was "unreasonable, confiscatory and void." It added significantly that "the power to tax is not the power to destroy a legitimate business."

In the St. Petersburg case the local exhibitors banded together to fight the tax but were unsuccessful. The case was then taken to the Circuit Court, which ruled in favor of the theatre men. The city's appeal brought the case to the Supreme Court. Exhibitors charged that the city had imposed the tax in an effort to balance its budget.

The court said that, although the city had the power to impose license taxes upon privileges, businesses, occupations and professions carried on and engaged within the city, the amount of such taxes "shall not be dependent upon the state revenue law, according to the state constitution authorizing cities and towns to impose taxes for municipal purposes only."

The court summed it all up when it stated: "This court is committed to the doctrine that if a tax is such that it impairs one's right to engage in a lawful business or tends to drive large numbers out of business, it will be stricken down."

Bearing importantly on the Kentucky tax problem, the Florida court commented: "The

profit system is still the basis of our economy. It contemplates a reasonable return to one possessed of the energy, ingenuity and the will to risk what he has in a legitimate enterprise."

In Louisville, the Kentucky Theatre Owners Association now is gathering data on the earnings of its member theatres to determine whether the state admission tax can be voided as confiscatory and prohibitive in its effect on theatre operation. KTOA policy was outlined in its bulletin.

"Many theatres with records of successful operation have been losing money for more than 12 months," it said. "If the State admissions tax wipes out profits of our business when conducted with ordinary efficiency or reduces profits to an unreasonably low level, then high court decisions indicate that we can succeed in voiding the statute as confiscatory and prohibitive."

"We knew that many of Kentucky's best towns were without motion picture theatre service from time to time during the 1930's, but commencing in about 1939 conditions improved and until 1949 motion picture attendance was such that hard times in our industry were forgotten and theatres made money without too much effort."

"The public, too, forgot past hard times and came to regard all theatre owners as rich men. Unfortunately, the picture has changed. It is immaterial whether conditions are due to television or poor product, the fact remains that many theatres are being forced to close because of losses being sustained in every direction."



# THE FANS WILL BE SAYING:



A new Clark Gable picture. That's always good news! He plays a racing daredevil with Barbara Stanwyck as Miss Spitfire."

M-G-M Presents CLARK GABLE and BARBARA STANWYCK in "TO PLEASE A LADY" • Adolphe Menjou • Will Geer Story and Screen Play by Barre Lyndon and Marge Decker • Produced and Directed by CLARENCE BROWN.



"At last! Greer Garson as Mrs. Miniver again! That's the exciting new picture about the beloved Minivers with Walter Pidgeon, co-starring."

M-G-M Presents GREER GARSON and WALTER PIDGEON in "THE MINIVER STORY" co-starring JOHN HODIAK and LEO GENN with Cathy O'Donnell • Reginald Owen and Henry Wilcoxon • Screen Play by Ronald Millar and George Froeschel Based on characters created by Jan Struther Directed by H. C. POTTER • Produced by SIDNEY FRANKLIN.



"It's Jane Powell's first big grown-up role. She's adorable in a Technicolor singing romance with handsome Ricardo Montalban."

M-G-M Presents JANE POWELL and RICARDO MONTALBAN in "TWO WEEKS WITH LOVE" co-starring Louis Calhern • Ann Harding • Color by TECHNICOLOR • Screen Play by John Larkin and Dorothy Kingsley • Story by John Larkin • Directed by ROY ROWLAND Produced by JACK CUMMINGS.



# "TO PLEASE A LADY"

**M-G-M  
TRADE  
SHOWS  
OCT. 3<sup>rd</sup>**

CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	10/3 2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/3 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/3 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/3 2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/3 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/3 1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/3 8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/3 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/3 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/3 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/3 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/3 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/3 1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/3 1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	10/3 2 P.M.
MEMPHIS	20th-Fox Screen Room	511 Vance Avenue	10/3 1:30 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/3 2 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/3 2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/3 2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/3 1:30 P.M.
NEW YORK - N. J.	M-G-M Screen Room	630 Ninth Avenue	10/3 2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/3 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/3 1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/3 11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/5 2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/3 1 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/3 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/3 1:30 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/3 1 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	10/3 1 P.M.
WASHINGTON	20th-Fox Screen Room	415 Third St., N.W.	10/3 2 P.M.

# "THE MINIVER STORY"

**M-G-M  
TRADE  
SHOWS  
OCT. 4<sup>th</sup>**

CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	10/4 2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/4 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/4 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/4 2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/4 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/4 2 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/4 8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/4 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/4 10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/4 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/4 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/4 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/4 1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/4 1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/4 2 P.M.
MEMPHIS	20th-Fox Screen Room	511 Vance Avenue	10/4 10 A.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/4 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/4 2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/4 2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/4 1:30 P.M.
NEW YORK - N. J.	RKO Screen Room	630 Ninth Avenue	10/4 2 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/4 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/4 1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/4 11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/5 3:30 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/4 2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/4 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/4 1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/4 1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	10/4 1 P.M.
WASHINGTON	20th-Fox Screen Room	415 Third Street, N. W.	10/4 2 P.M.

# "TWO WEEKS WITH LOVE"

**M-G-M  
TRADE  
SHOWS  
OCT. 11<sup>th</sup>**

CITY	PLACE	ADDRESS	TIME
ALBANY	20th-Fox Screen Room	1052 Broadway	10/11 2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/11 2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/11 2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/11 2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/11 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/11 1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/11 8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	10/11 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/11 10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/11 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/11 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/11 10:30 A.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/11 1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/11 1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	10/11 2 P.M.
MEMPHIS	20th-Fox Screen Room	511 Vance Avenue	10/11 1:30 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/11 2 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/11 2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/11 2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/11 1:30 P.M.
NEW YORK - N. J.	M-G-M Screen Room	630 Ninth Avenue	10/11 2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	10/11 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/11 1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/11 11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/11 2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/11 2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	10/11 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	10/11 1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	10/11 1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	10/11 1 P.M.
WASHINGTON	20th-Fox Screen Room	415 Third Street	10/11 2 P.M.

**ONE BIG ONE AFTER ANOTHER!**

So if you want good news, phone your M-G-M Exchange!

# BRIGHT THEATRE FUTURE IN POPULATION TREND

## Statistical Study Shows Income, Leisure Gains In Next Ten Years

The vital statistics favor the motion picture.

In the decade ahead the population increase will slow down but definitely will continue until, in 1960, the actual population of this country should stand at about 167,000,000, a 10 per cent rise.

The next 10 years will see a sharp increase at the opposite poles of the population—the young and the old.

The curve indicating the number of families with real incomes of \$4,000 or more rises sharply. By 1960, disposable income should be between \$245,000,000 and \$260,000,000.

## Trend in Population from Farm to Urban Areas

There is a distinct trend toward a shift of population from farm to urban areas with a corresponding decline in farm population.

Americans who live in the large cities tend to yearn for the less-crowded suburbs, a trend of significance for the neighborhood house. The population in the counties immediately surrounding big cities showed a 46 per cent rise between 1940 and 1950 and there are indications that this exodus will continue.

The past decade has seen important population shifts westward with such states as Oregon, Nevada, California and Arizona showing the most important gains.

The entire picture is contained in a neat booklet, "Population and Economic Trends," which has been prepared by Lionel D. Edie & Company. An outline of the facts and conclusions offered in the graph-studded brochure was presented recently by Dr. Edie at a luncheon meeting of the Chemical Bank & Trust Company in New York.

## Shows Composition of Future Audiences

The booklet, subtitled "Population Trends (1940-1960) and Their Effects on Long Range Economic Trends in the United States," does not pertain directly to the motion picture industry. It does, however, show the exhibitor something of the composition of his future audience.

Here are a few of the pertinent facts: The actual increase in the population of the United States during the past 10 years has been about 19,000,000, representing the largest gain in any decade in the history of the country. The birth rate, which has risen steadily—reaching its peak in 1947—declined somewhat in 1947 and 1948 and is expected to drop further, but not enough to bring a return to the lows of the thirties.

There is significance in the estimate that there will be 31 per cent more individuals

under 20 years of age in 1960 than in 1940. The age group 60 years and older should rise some 63 per cent between 1940 and 1960. At the same time, people in the age group 20 to 29 are expected to decline by about nine per cent while the 18 to 59 group may show a slight increase of six per cent between 1950 and 1960.

## See Increase in Leisure Time for All Workers

A number of conclusions are to be drawn from this. One of the most important is that it represents a trend toward a shorter work week with a distinct drop in the total number of manhours worked. This, in turn, spells more leisure time and greater temptation to spend money on amusements. There is significance for the motion picture theatre in the projected increase in the number of juveniles who, according to the study, will step up their spending by about 50 to 60 per cent in the fifties.

Dr. Edie specifically cites the likely impact of the growth in the population extremes on the "health" business (drugs and medical) care, advertising and market research and amusement, play and enjoyment of leisure.

Exhibitors who have noted the bearing of population shifts during and after the war on their business may read meaning into Dr. Edie's statistics as they pertain to the trend to move into suburbs and to the general population shift west.

## 200 Counties Account For 55% of Population

Of the 3,072 counties in the United States, the largest 200 account for 55 per cent of the total population and 66 per cent of the nation's income. The population of each of these counties exceeds 110,000. Below is a list of 30 of these 200 counties, 10 from west of the Mississippi, 10 from the South and South Atlantic States, and 10 from the New England, Middle Atlantic and Central States, which shows the greatest percentage increase in population between 1940 and 1950 for their respective region. In parenthesis is given the leading city in each county, except where city and county are the same name.

### New England, Middle Atlantic, Central

Nassau, N. Y. ....	+ 64%
Macomb, Mich. (Mt. Clemens) ..	+ 61
Washtenaw, Mich. (Ann Arbor) ..	+ 50
Muskegon, Mich. ....	+ 47
Oakland, Mich. (Pontiac) ....	+ 39
Suffolk, N. Y. ....	+ 38
Clark, Ohio (Springfield) ..	+ 32
Delaware, Pa. (Chester) ..	+ 28
Montgomery, Ohio (Dayton) ..	+ 28
Berrien, Mich. (Benton Harbour) ..	+ 28

### South and South Atlantic

Arlington, Va. (Alexandria) ..	+121%
Norfolk, Va. ....	+111
Mobile, Ala. ....	+ 76
Palm Beach, Fla. (W. P. B.) ..	+ 62

Montgomery, Md. ....	+ 61
Dade, Fla. (Miami) ..	+ 60
Pinellas, Fla. (St. Petersburg) ..	+ 58
Prince George, Md. (Hyattsville) ..	+ 57
Escambia, Fla. (Pensacola) ..	+ 54
Duval, Fla. (Jacksonville) ..	+ 46

### West of Mississippi

Contra Costa, Calif. (Richmond) ..	+195%
Solano, Calif. (Vallejo) ..	+151
San Diego, Calif. ....	+ 85
San Mateo, Calif. ....	+ 84
Pima, Arizona (Tucson) ..	+ 83
Nueces, Texas (Corpus Christie) ..	+ 77
Stanislaus, Calif. (Modesto) ..	+ 77
Lane, Oregon (Eugene) ..	+ 71
Maricopa, Ariz. (Phoenix) ..	+ 70
San Bernardino, Calif. ....	+ 68

Listed below are the eleven states, plus the District of Columbia, which have shown the greatest increase in population between 1940 and 1949, and five states which have shown a decline.

Oregon ..... +59%	Maryland .... +19
Nevada ..... +58	Connecticut .. +18
California .... +54	Texas ..... +17
Arizona ..... +49	Montana ..... - 7
Washington .. +49	North Dakota .. - 6
D. C. .... +31	Mississippi .... - 3
Florida ..... +31	Nebraska ..... - 2
Utah ..... +24	Oklahoma ..... - 2
Michigan .... +21	

Dr. Edie foresees expenditure of more than \$200,000,000 on new plants and equipment during the coming decade. "That is approximately double such private business spending in the decade of the forties, and about three and one-half times the amount so spent in the thirties. Even after adjusting for the change in cost of new plant and equipment, the projection for the next decade is roughly 50 per cent above actual expenditures during the prosperous decade of the twenties."

## Set Premiere Date For U-I's "Harvey"

An invitational premiere has been scheduled for Universal-International's film version of "Harvey" at the Carthay Circle theatre, Los Angeles, October 11. The picture is an adaption of Mary Chase's Pulitzer Prize-winning stage play.

## Canadian Meeting Sept. 26

The 1950 convention of Canada's Maritime Motion Picture Exhibitors Association will be held September 26 and 27 at Amherst, N. S. Registration and Pioneers meetings will be held on the first day and business meetings are scheduled to be conducted September 27.

## Hold Board Meeting

Members and directors of Allied Independent Theatre Owners of Kansas and Missouri attended the first fall session of the board at the Hotel Phillips in Kansas City September 14. O. L. Sullivan, president, presided.



# ALLIED TO STUDY CO-OP BUYING OF EQUIPMENT

## *Suppliers Voice Surprise at Profiteering Charge; Defend Increases*

by GEORGE SCHUTZ  
Editor, *Better Theatres*

Consideration will be given cooperative distribution of theatre equipment and supplies at the national convention of the Allied States Association of Motion Picture Exhibitors to be held at the William Penn Hotel in Pittsburgh October 2-4.

In a telegram to the trade press this week, Trueman T. Rembusch, president of the association, said Allied had been urged to organize a cooperative system to "eliminate the terrific profiteering in the theatre equipment and supply field."

### *Manufacturers Claim Prices Below Other Fields*

Reaction to the announcement as published in daily papers of the trade press earlier in the week ranged from puzzled surprise to anger that a proposal of exhibitor equipment co-ops should be based on a charge that present prices represent profiteering. It was pointed out among manufacturers that the cost of theatre equipment to exhibitors has not increased nearly so much as the cost of consumer goods in other fields, that actually the increase amounts to a little over 60 per cent, whereas wearing apparel and foods are up from 85 to 250 per cent, and metals and construction around 100 per cent.

On the other hand, Mr. Rembusch said that his office had received from exhibitors many complaints of "unbridled profiteering by the manufacturers of theatre equipment and supplies," and he referred to a letter from Abe Berenson, director for Allied Theatre Owners of the Gulf States, as typical of these.

### *Charge Great Increase In Price of Carpeting*

"Mr. Berenson points out," said Mr. Rembusch, "that carpet for theatres has risen in the last few years from \$3.25 to \$9.60 a yard, and that instead of carpet suppliers reducing prices on discontinued patterns, they invariably push their stocks of discontinued patterns by price increases on the new patterns."

He also cited projector heads, declaring that although the number of moving parts had been reduced, the price had gone up. The price of in-car speakers, he added, used to be \$40 a unit, and although admitting that "good units have become available for as low as \$14," he said that this reduction had been brought about by competition.

"It is obvious," Mr. Rembusch commented, "that the monopoly and price fixing inherent within the theatre equipment and sup-

ply market is due in no small part to the closely knit organization known as Tesma" (referring to the Theatre Equipment and Supply Manufacturers Association).

No reply was issued by Tesma, but it was indicated that a statement might be forthcoming following a meeting of directors that had been called for later in the week on matters pertaining to its own convention in Chicago next month.

### *Says Equipment Prices Are Up, but Not Much*

From a representative dealer organization, however, came the statement that theatre equipment and supply costs are in no way out of line. "Dealers have no control over manufacturers' prices," said Walter E. Greene, head of National Theatre Supply, "but where haven't prices gone up? Take even a production line product like automobiles. And you can't put theatre equipment on a production line basis. All of the projectors sold in a whole year aren't enough to make a production line. And this is true of most products a theatre uses. As a matter of fact, theatre equipment prices have gone up much less since the end of the war than commodity prices and the cost of appliances used in hundreds of thousands of homes."

As to co-operative distribution, Mr. Greene called it "a fine thing in fields to which it is adapted."

"But," he continued, "there are many fields to which it is not adapted and distribution of theatre equipment is certainly one of them. Dealers have to be ready to supply a theatre promptly when the lack of this or that item might mean closing the theatre for a day or two, or even longer, or at best hamper the operation of it. This means money tied up in a large and varied stock."

### *Cites Need for Repair And Equipment Loans*

"They also have to be in a position to make immediate repair. If it is a major repair of a projector head, they loan the theatre a head until its own is repaired. Sometimes these loan heads are kept in operation by the theatre for months, and this at no rental charge whatever.

"Under the best of conditions, how much could a co-op system save the exhibitor? Not more than five per cent. But even to do that it could not give the kind of service that dealers give. Nor could it carry the accounts receivable that leading dealers have on their books."

The present move to establish co-operative distribution was indicated to be only a revival, under pressure of price increases, of an idea advanced, according to Mr. Rembusch, "some three years ago by Benny Berger, president, and Stanley Kane, executive secretary of North Central Allied." He said that Mr. Berger and Mr. Kane, "com-

ing from a territory highly saturated with co-ops (Minnesota) are bringing to the Pittsburgh convention all the background information necessary to establishing a co-op."

### *Raw Wool for Carpet Up 250% Since War*

Use of carpeting as an example of "profiteering" was bound to get a reaction from that industry, since its prices have gone up notably little in relation to the increase in its costs, particularly of wool. Contract carpeting in grades suited to hotels, theatres, etc., must be made entirely of imported wool, and the cost of it has gone up 250% since the end of 1946. On the other hand, executives of several leading carpet manufacturers pointed out, the price of contract grade carpeting has increased less than 50% in the same period.

Most of them were puzzled by the quotation of \$3.25 a yard for theatre carpeting only a few years ago, pointing out that if there could have been a grade selling for \$3.25, it would not be one priced at \$9.60 today. As to over-pricing new patterns to move discontinued styles, one manufacturer said that he knew of no need to move discontinued patterns and that pricing is entirely on a cost basis.

Mr. Rembusch stated that Mr. Berenson himself would come to the Allied convention prepared to "sell his idea for a national Allied co-op to supply the exhibitors' equipment and supply needs."

### *Name Committees for Buying Clinic Sessions*

In addition to the discussion of the alleged profiteering, the Allied convention will take up the question of film buying and licensing. Abram F. Myers, general counsel, said "exhibitors have the same right to discuss product and prices at their conventions as the distributors have to consider them at their sales meetings."

The organization plans to hold its first National Film Clinic at the convention. Mr. Rembusch has appointed the following as chairmen of the forums for the various types of theatres: Col. H. A. Cole and Charles Niles, small towns; Sidney Samuelson and Arthur Rush, medium towns and suburban runs; Nathan Yamins and O. F. Sullivan, city runs; Marin Smith and Wilbur Snaper, key neighborhoods and subsequent runs; John Wolfberg and Rube Shor, drive-ins; and Jack Kirsch and Abe Berenson will conduct the clinic for circuit buyers.

The scheduled speakers include Major Albert Warner, vice-president of Warner Brothers; William F. Rodgers, Loew's; A. W. Smith, Jr., 20th Century-Fox, and Alfred W. Schwalberg, Paramount. Arthur Mayer, executive vice-president of the Council of Motion Picture Organizations, will report on COMPO's status.

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**THE TRADE PRESS**  
agrees on

# MISTER

BURT LANCASTER • DOROTHY McGUIRE • Edmund Gwenn in **MISTER 880** with Millard Mitchell • Minor Watson • Howard St. John  
Hugh Sanders • James Millican • Directed by EDMUND GOULDING  
Produced by JULIAN BLAUSTEIN • Screen Play by Robert Riskin  
Based on an Article in The New Yorker by St. Clair McKelway

"This is a thoroughly entertaining and completely heart-warming comedy which will delight audiences of all ages!" —Boxoffice

"Pure entertainment, designed to delight the hearts of audiences and cause the exhibitor to reach happily for the black ink!"  
—Motion Picture Herald

*There's No Business*

"'Mister 880'  
looks like the  
'Miracle on 34<sup>th</sup>  
St.' of the 1950  
season. Looms  
as big hit!"

—Hollywood Reporter

"Certain to be ex-  
tended a hearty  
welcome by  
audiences. With  
the ever popular  
Burt Lancaster  
lending mag-  
netism to the  
marquee lights!"

—Film Bulletin

"No picture has  
come from 20th  
Century-Fox  
this year with  
greater promise  
of being a box-  
office smash!"

—Film Daily

"...It can't  
miss at the  
boxoffice.  
One of the  
fine enter-  
tainments  
of the year!"

—Variety

Don't forget  
**ANDY SMITH WEEK**  
October 15-21

**20<sup>th</sup>**  
CENTURY-FOX

Like

Business!



# Terry Ramsaye Says



LOOKS LIKE the stage needs a COMPO. The Association of Theatrical Press Agents and Managers has been discussing with the league of New York Theatres "means to re-stir interest in the theatre" both here and across the country. They said nothing about Television or Drive-Ins, but they have that old box office apathy. Their report says "the time has come for sweat rather than tears."

We have heard that before. The principal recommendation of the publicity men and managers is that a "trained publicist" be employed. Maybe they mean a director of publicity. There is precedent for that daring notion.



THIS EXPLORING writer, on a 3,000-mile loop into the interior from stern New England to sun-kissed Kansas, noted some marked changes of the landscape, with a statistical curiosity. Now if you are wondering about population shifts and audiences consider some facts from Socony-Vacuum:

Farm production up 50 per cent in fifteen years. In 1920 horse and mule population about 25,000,000, now in farm work about 8,000,000. A minor wheat farmer in Kansas, with 400 acres, with power machinery does it all alone. He used to have four men the year around and eighteen at harvest time. Mechanical cotton pickers equal the capacity of 50 workers. In 1941 there were 100 airplanes in farm work, now 9,000. Farm tractors use about 1,000 gallons of gas a year each, and that's neither hay nor oats.

The boys and girls have gone to town—and they're audience. Certainly still like corn.



"SUNSET BOULEVARD" with its record-making run in the world's greatest motion picture theatre, the Music Hall, promises to be the highlight of the season's flow of revived product. It is the late flowering of the career of adventure in fame, fortune and romance of Gloria Swanson. She has lived a real life of fan stories and for two and a half decades, even in periods of screen eclipse never fading quite from the public consciousness.

That statistical *Morning Post* of Audience Research, Inc., with a cold avoidance of personalities, says the answer is what they call "penetration." They rate the average penetration—how it is estimated

we do not know—as 67 at the opening day as compared with the typical "A" feature in New York City at 38.

Miss Swanson's "penetration" began with her curves in a bathing suit for Mack Sennett, and it has continued with both curves and angles of artfulness ever since. The pre-release publicity has been unusually competent, and has been importantly empowered by the Swanson tradition. The like could be done with either Chaplin or Pickford, but assuredly it never will be.

The fan and Sunday supplement press have down the years recorded all, or most, of the lady's romances, in their fashion, except one—the ornate interlude which culminated in "Queen Kelly," that \$900,000 museum piece which most probably can never reach the theatre screen of this generation.

Once again Miss Swanson tastes the rewards of fame, re-found fame. A while back she got \$250 a week for five 15-minute radio programs, and \$350 for a half-hour on television. The other day she drew \$3,500 for 10 minutes as a guest on Ed Sullivan's television "Toast of the Town." She surely is.



"THE GREAT CARUSO" by Metro-Goldwyn-Mayer is not, we are told, to be an authentic biography but a sort of selective recreation. That, for the popular market, is indubitably desirable. The policy is not new. Most, or all, screen biographies relate to the facts about as Parson Weems' accounts related to the real George Washington.

Caruso was a salty, self-willed, self-indulgent fellow. His only screen appearance was in "an Artcraft, for Paramount release, in 1918, made in New York under the title "My Cousin." He tried to play a dual role and was on the screen most of the time. It opened at the Rivoli and closed in the alley. A second picture, title long forgotten, never left the shipping room.

The great singer had a complex domestic life. One of his troubles was getting home for dinner. He preferred Italian cafes in the Tenderloin, and he couldn't take his friends home with him, with social grace, because, said a spaghetti intimate, "He putta da head in the plate."

Caruso admired his one motion picture. I asked him why. He said "it is not silly like the rest of them."

His contact with millions was through the Victrola record. He could sing.

## Sales of Television Sets Seen Hit by Credit Curb

WASHINGTON: Sales of television sets will be subject to two opposing forces in the weeks ahead. There will be some push to increased sales as a result of the decision by House-Senate tax conferees to include in the pending stop-gap tax bill a new 10 per cent manufacturers excise on sets. Manufacturers expect this to bring buying by people trying to beat the tax. On the other hand, new consumer credit curbs went into effect today, probably limiting the sale of sets and other appliances. Federal Reserve Board officials have indicated, too, that they will keep a close watch on consumer credit and further tighten credit if the new controls don't do the job of curbing appliance-buying.

## Wald and Krasna Form Music Publishing Firm

Jerry Wald and Norman Krasna have set up their own music publishing company, Wald-Krasna Music, Inc., which will publish and merchandise all songs to be used in their RKO productions. The partners said they formed the company because many of the 60 pictures they will make for Howard Hughes will be musicals and a large number of songs will be used in their other films. They also plan to engage song writers to custom-write tunes titled after each of their productions.

## Argentina Bans All Russian-Made Films

According to press dispatches from Buenos Aires, the Argentina entertainment administration has an order banning the showing of Russian-made films. The ban will affect all films distributed by the official Soviet agency Artkino. Although not an official censorship organization, the administration is said to license all motion pictures shown in the country.

## Rotus Harvey Reelected At PCCITO Meeting

Rotus Harvey was reelected president of the Pacific Coast Conference of Independent Theatre Owners at the organization's meeting last week at Cal-Neva. Other officers elected were: Ben Levin, treasurer, and Mrs. Hannah K. Oppie, executive secretary. Al Rogell, president of the Screen Directors Guild, spoke at the meeting.

## Postpone NCCJ Meet

The luncheon meeting of the amusements division of the National Conference of Christians and Jews, originally set for September 19, has been postponed to September 28. The original date conflicted with previously scheduled activities of the industry committee of the United Jewish Appeal.

## 20th-Fox Film Wins Prize

"When Willie Comes Marching Home," 20th Century-Fox film, was voted the grand prize at the International Film Festival held in Locarno, Switzerland.

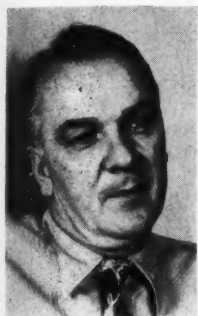
# HARLAND RANKIN GOES TO ALASKA

Chatham, Ontario, Exhibitor Takes a Trip, Visiting  
Fellow Showmen and Studying Conditions En Route

PART I

by HARLAND RANKIN

Some time last fall our neighbors at the cottage brought over colored pictures of their trip to Jasper and Lake Louise in Canada. I think that's what decided us to give up the idea of going to Florida this winter and to take a trip out West.



Harland Rankin

Before going, I had written to Martin Quigley, Jr., about our anticipated journey and he suggested that we give him a story and call on as many exhibitors as possible. This, you will realize, hasn't always been possible due to the fact that I was traveling with my family. However, I will say that I got a pretty good cross section of the exhibitors and I am happy to report that the reception everywhere was very fine.

Right here and now I want to express my gratitude to the Quigley Publishing Company for allowing this article to appear, and I hope that you exhibitors will not hold anything against me for my version of meeting you.

Generally speaking, I think the caliber of people operating the theatres which I visited was a credit to the industry. There are some whom I would call misfits, but this applies to every line of business.

Planning a trip such as ours took about six months. We took five boat trips and two trains. We drove to Banff via the Northern States, through Michigan, Wisconsin, Iowa, Dakota, Montana, up through Alberta to the Calgary Stampede, and on to Banff where we left our car and took the C.P.R. train to Vancouver. From there by boat to Skagway, Alaska, where we changed from the boat to a narrow gauge Alaskan railway, arriving at Carcross in the Yukon, where we took a two-day boat ride into the Yukon.

We left Chatham the latter part of June

Mr. Rankin, owner of a circuit in Ontario, is a gregarious exhibitor who has made it an annual custom to spend his summer vacation touring the country and visiting fellow contributors to the *What the Picture Did for Me* department of the *HERALD*. This year he is writing his experiences in a series of articles which will appear weekly in the *HERALD*.

and went through Detroit to Lansing. The first call we made was on the well-known and popular Pierce Parkhurst, who operates the Lansing Drive-in theatre. Pierce was on the lookout for us. They had just had a heavy rain the day before and conditions were bad around his theatre. He showed us around the grounds and his unique office, where he had a girl working full time with his direct mail newspapers. He tells us that he has 15,000 that he gets out and he even ties up with the Lansing newspapers and receives a lot of publicity.

Pierce is bubbling over with ideas for direct mail advertising. He gave us matches, gum, license holders, Canasta programs, telephone holders, trick handbills. If anyone wants ideas for direct mail advertising, just get in touch with Pierce Parkhurst and you will get enough to last you a lifetime. We had often corresponded with Pierce through the *MOTION PICTURE HERALD*, seeing his name active in the Round Table. He is a big, jovial, soft-spoken, 200-pound man. In our quick talk with him we found that he is not married and that he was very fond of his mother whom, we were sorry to hear, he had lost last year.

Her picture was in his office with fresh flowers kept nearby in honor of her, which we thought was a grand token and a fine gesture on his part.

Pierce told us he started in show business 14 years ago, as an usher at the age of 17. He began to feel that he was slated for bigger things and wrote an article and before he graduated from high school he had one of the Loew representatives interview him. That's how he got his first job.

Pierce has always been a very ardent contributor to the *MOTION PICTURE HERALD* and



First stop Lansing, Michigan, where Pierce Parkhurst poses in front of his Drive-in theatre.



Mayer Kerr of Chatham, Ontario, says goodbye to Mr. Rankin at the start of the trip.

feels that the Quigleys had been most helpful to him; also he couldn't speak highly enough of Walter Brooks.

As I said, he puts out a four-page paper. The most unique thing about it is that his customers can put in free want ads, the weather and general film information. After our talk, Pierce took us to the Steak House in Lansing and saw to it that we had their specialties. We are indeed grateful to Pierce for putting himself out.

As the afternoon was getting on, we rushed to Muskegon, where we put up for the night. After we had everything settled and had our dinner, I found that we were located not far from the Muskegon Drive-In theatre, so I asked my daughter to accompany me, and we went over and met the manager, who was none other than Harold E. Ould. He told us that he has been in the theatre business for 19 years. His theatre holds 640 cars. We discussed television and found he thought that it hadn't bothered him much to date and that he feels that when the novelty wears off people will be back.

Mr. Ould asked us if we realized what drive-ins were doing for the theatre business today. I reserved my opinion and he told us that they were developing a new clientele in getting the young people out to the theatre and getting them theatre-minded as they are admitted free. I thought this was an angle and worth much consideration.

He told us that he had been with Warner Brothers in Ohio for 16 years and acted as relief manager in various duties. When he was offered the opportunity to accept this drive-in theatre he took it. While showing us around the place he introduced us to something which was quite unique and new. This was the moonlight, which consisted of lights which could be put on and not affect the picture.

When we said good-bye, he said he would be looking for details of our trip in the *HERALD* some time this fall. Since we had to catch the Muskegon boat, which crosses Lake Michigan and starts out at 7 A.M., we regretfully tore ourselves away.

[To Be Continued Next Week]



# COMEDIANS RIDICULE SCREEN BUT HAVE NOT HEARD LAST

It's not good policy to bite the hand that feeds you.

The comedy team of Dean Martin and Jerry Lewis, who have temporarily deserted Hollywood to exhibit their talents over television once a month, found that out following their first show last Sunday over the television network of the National Broadcasting Company. They devoted a good part of their one-hour show to a take-off on the "Movies Are Better Than Ever" slogan.

The day after the show, as industry executives read of the slur on the industry by a couple of comedians whom it had raised from the comparative obscurity of a night club show, the Council of Motion Picture Organizations went into action.

In a sharply worded message to Frank Folsom, president of the Radio Corporation of America, Arthur Mayer, executive vice-president of COMPO, left no doubt about the indignation aroused by the Martin & Lewis sketch.

"This organization, representing all branches of motion picture industry, strongly protests the attack on our business contained in the Dean Martin-Jerry Lewis show on WNBT on Sunday night," he declared. "In depicting motion picture theatres as places shunned by the public, both the producers of the show and WNBT have done serious damage to this industry. We cannot believe that you, as responsible head

of Radio Corporation of America, condone such irresponsible attacks."

Mr. Mayer asked Mr. Folsom to take steps to see that the scene was not repeated on other stations.

Abram F. Myers, Allied general counsel, in a bulletin, joined the attack, and said the matter would be taken up at the forthcoming Allied meeting. He asked a boycott of actors who deride the screen, and also cited Bob Hope and a Ford show. He said, "It is most reprehensible for players who have been elevated to stardom and enriched by the movies to do so." Program sponsors should be warned, he said.

In a wire to Hal Wallis, Harry Brandt, president of the New York Independent Theatre Owners Association, protested the Martin-Lewis show and demanded Mr. Wallis take disciplinary action. Mr. Brandt said they were "tearing down the good public relations that we are building up through COMPO."

In their sketch, Martin and Lewis set the scene in an empty motion picture theatre where ushers complain of loneliness and the cashier tries to entice people into the house. When Lewis, dressed as a boy, mentions he wants to go to look at television, Martin hits him over the head with a blackjack. Later Lewis is bullied into buying popcorn and led in to watch a picture which, as the music suggests, is of ancient vintage.

## Reagan, Holden Actors Guild Candidates

HOLLYWOOD: Ronald Reagan, president of the Screen Actors Guild, and William Holden, first vice-president, this week were nominated by the official SAG nominating committee to be candidates for reelection next month. Other nominations are Dana Andrews, second vice-president; Paul Harvey, third vice-president; Lee Bowman, recording secretary; George Chandler, treasurer. Eleven are to be elected to the board.

## National Screen Named In Anti-trust Case

National Screen Service Corp., its Cleveland branch manager Nat Barach and 16 producer-distributor corporations are named defendants in a monopoly anti-trust suit which was filed in U. S. District Court in Cleveland last week by the Independent Poster Rental Company. Jack L. Gertz is the head of Poster Rental.

## Name Spyros Skouras "Pioneer of Year"

Spyros P. Skouras, president of Twentieth Century-Fox, has been named by the Motion Picture Pioneers, whose membership is limited to men with at least twenty-five of service in the motion picture industry,

as the "Pioneer of the Year." The announcement was made by Jack Cohn, executive vice-president of Columbia Pictures and founder and president of the Pioneers.

Mr. Skouras will receive the organization's award for outstanding achievement in his field at the Pioneers' eleventh annual dinner, to be held November 16 in the Starlight Roof of the Waldorf-Astoria.

## Mayer and Henshaw To Address AMPA

Arthur Mayer, executive vice-president of COMPO, and Don Henshaw will be the speakers at the first fall meeting of the Associated Motion Picture Advertisers in the Georgian Room of the Hotel Piccadilly September 28. Gordon White of the Motion Picture Association of America will preside over the meeting which has as its theme "Motion Pictures Are Better Than Ever—Let's Make Showmanship Better Than Ever." Mr. Mayer's topic will be "COMPO and the Showman."

## TESMA Space Sold

Roy Boomer, secretary of Theatre Equipment and Supply Manufacturers Association, has announced that all of the exhibit space at the 1950 TESMA Trade Show to be held at the Stevens Hotel, Chicago, October 8 to 11, has been completely sold out.

# Football TV For Detroit

DETROIT: Engineers have installed the first "big screen" television equipment in Detroit in the 4,000-seat Michigan theatre where the University of Michigan-Michigan State Football game will be presented September 30 over a private channel.

Tickets for both reserved and guaranteed seats for the first large-screen telecast of a "Big Ten" football game now are on sale. Detroit and Chicago will be the first cities in the United States to show the Big Ten games on theatre screens exclusively on the day of the contests.

According to Earl J. Hudson, president of United Detroit Theatres, arrangements for the broadcast have been made at great cost to the theatre. There will be a nominal increase in admissions for the event. The response of the public will prove just how practical such presentations will be as both entertainment and spectacle, Mr. Hudson said.

Arrangements for the theatre presentation of 11 "Big Ten" games were made this summer between the United Paramount Theatres subsidiaries—Balaban & Katz Theatres, Chicago, and United Detroit Theatres—and Big Ten Conference officials. The games will not be televised into homes. This contrasts with the ruling by Baseball Commissioner Chandler which permits home distribution of World Series telecasts but bans presentation in theatres.

S. H. Fabian, president of Fabian Theatres, announced this week that the 1950 Army and Navy football game would be shown on theatre television. The game will be played in Philadelphia December 2. The Fabian circuit has installed a large-screen unit at its 3,700-seat Palace theatre in Albany, N. Y.

## Warners Expand Sales Field in Chicago Area

Plans to expand Warner sales operations in the Chicago territory were announced this week by Ben Kalmenson, vice-president in charge of distribution. Under the new setup, Arthur Weinberger, office manager, becomes Chicago city sales manager, and Benjamin Elrod is promoted from salesman to country sales manager. Both will function under the supervision of A. Jack Shumov, branch manager, and Harry A. Seed, midwest district manager. The promotions are effective immediately.

## "Sunset Boulevard" Plays Seventh Music Hall Week

"Sunset Boulevard" has been held over for a seventh week at the Radio City Music Hall. According to Paramount officials, producers of the film, this is the first picture to have such an extended engagement at the Music Hall in more than two years, and the fourth since 1946. The last film to play there seven weeks was "The Emperor Waltz" in June, 1948.



# THE PICTURE THAT MAY SAVE YOUR LIFE!

***Today's Timeliest Short Feature IS HERE!***

All over America, people are talking, thinking, wondering — what will happen, what to do, how to face it, if humanity's most fearsome threat — the A-Bomb — comes to them! This is the picture that dramatically shows what to do — and not to do! Timely as the latest news bulletin from the fighting front! Advertise it! . . . Exploit it! . . . Publicize it! — as both an exciting property, and an important service to your community!

## "YOU CAN BEAT THE A-BOMB"

Produced by  
EMERSON FILM CO. and  
CRYSTAL PRODUCTIONS, INC.  
Distributed by  
RKO RADIO PICTURES, INC.

# HEART AWARD TO TORONTO



**PRESENTATION of the Heart Award at the Royal York Hotel in Toronto. Left to right: Morris Stein, Toronto chief barker; Marc Wolf, international chief barker; Dana Porter, Ontario Attorney-General and Minister of Education, and Mrs. Porter.**

by CHARLES J. LAZARUS

TORONTO: With close to 400 guests attending the colorful event in the banquet hall of the Royal York Hotel in Toronto, and in the presence of distinguished guests from the United States and from the political, social, civic, educational and religious spheres in Canada, Tent No. 28 of the Toronto Variety Club last Thursday evening received the Heart Award from Marc Wolf, International chief barker.

The coveted award is given annually to the tent which International Variety's Heart Award Committee feels "has rendered outstanding humanitarian services during the year." The granting of this, the most recent Charity Citation Award, set a precedent in that the award was for the first time given dually—to the Miami tent for completing the Variety Children's Hospital of Miami, and to the Toronto tent, for the building and operation of Variety Village, a vocational training school for crippled children.

## 24 Children in Village

There are currently 24 children residing at the Village in suburban Toronto, and the school already has been hailed as one of the outstanding projects of its kind in the world.

Mr. Wolf came from Indianapolis to give recognition to the Toronto tent. The award, in the form of the traditional heart-shaped plaque, was presented to Morris Stein, chief barker of Toronto, as newsreel and press photographers recorded the event. It was the climax to an evening of just-enough speeches and genuine good-fellowship in which the guests participated.

Presiding was John J. Fitzgibbons, former chief barker and "elder statesman" of the Canadian film industry. Heading the U. S. delegation were Mr. Wolf and Nate Golden, head of the Film Division of the U. S. Department of Commerce and International Heart Committee chairman. Others on the dais were Dana Porter, Minister of Education and Attorney-General of Ontario; Dr. MacKinnon Phillips, Minister of Health, and Toronto's Mayor, H. C. McCallum. Included in the head table guest list were: Ernest Bushnell of the Canadian Broadcasting Corp.; John Beresin of Pittsburgh, first assistant international chief barker; Elmer Lux, chief barker of the Buffalo tent; Rabbi A. Fineberg, chaplain of the Toronto tent, and Rev. C. J. Cherrier.

## Has 300 Members

Mr. Wolf in his address noted that the Toronto unit, with 300 members, was barely five years old yet had distinguished itself. He also cited the activities of the some 10,000 Variety members in the U. S., Canada, Mexico and Britain.

Mr. Golden explained why the award was split between two tents. The judges, he said, had had difficulty deciding which tent had done the most for child welfare. "The work of the Miami tent in establishing a children's hospital could not be overlooked. Neither could Variety Village. So precedent was shattered and the Heart Award was given to both. It is indeed a marvelous achievement for such a young club," he told the gathering.

The other addresses pointed up the role played by show business generally, and the

film business particularly, in carrying on philanthropic work.

Rabbi Fineberg's address, which followed toasts to the heads of both countries and the respective national anthems, said that "for the sake of those young children, who will grow up to be fine men and women, you have banded together in a way which should be an example to all of Canada and the rest of the world. Men of all faiths, working in harmony as friends, have provided a home and chance for the better life to a group of little children. No effort could be nobler."

Rev. Cherrier delivered the invocation, and Rev. C. F. Pashler the closing prayer.

## MPAA Board Approves "Hell" In Selznick Film Title

The Motion Picture Association of America board, in its quarterly meeting, approved registration of David Selznick Production's "The Ladies from Hell," on the assurance that the title referred to two famed Scottish regiments. References to the title will all tie in with the troops in Selznick advertising.

It was also agreed that footage and stock shots from studio libraries would be made available to the Marine Corps for use in the production of recruiting trailers and films.

Present at the session, presided over by Eric A. Johnston, were Maj. Albert Warner, Nicholas M. Schenck, Ned E. Depinet, Jack Cohn, Abe Schneider, J. J. O'Connor, Austin C. Keough, Spyros P. Skouras, Barney Balaban, Francis Harmon, Sidney Schreiber, Fred DuVal, John G. McCarthv, Theodore Black, E. W. Hammons, Charles Moskowitz and Morey Goldstein.

## Arrest Carolina Exhibitors For Sunday Operation

T. G. Stanley, mayor pro tem of Hampton, S. C., and Dr. J. L. Hayne, Jr., theatre owners, were arrested and placed under \$100 bonds on charges of operating illegal Sunday motion pictures. Mayor J. L. Holland posted the bonds for them and obtained their release after they were taken to the town jail. The arrests were on warrants sworn out by three ministers, who accompanied Deputy Sheriff H. C. Mixon to the theatre. The Sunday night shows have been in operation since last May. Mr. Stanley and Dr. Hayne said they were open "by popular demand" and felt it was "discriminatory" for them not to be able to operate on Sundays while some businesses may remain open.

## Korman Purchases 3 Schulte Theatres

David Korman has purchased three new suburban houses from William Schulte, Michigan's largest unaffiliated circuit owner. The Liberty, Motor City and Ryan theatres in Detroit were the theatres involved in the transaction. Since Mr. Schulte was injured in an automobile accident last Christmas, the circuit has been undergoing a process of liquidation. Mr. Korman, a circuit operator, previously obtained the Greenwood and Virginia from Mr. Schulte.



## Seek to End British Film, TV Deadlock

LONDON: Trade executives appear to be moving gradually toward an understanding with the British Broadcasting Corporation which may end the television deadlock.

Up to now, apprehensive of the possible effect of television's impact, the trade generally has adopted a strictly non-cooperative attitude. The Kinematograph Renters' Society refuses to allow the BBC to televise feature films until their commercial possibilities in the theatres are exhausted. They also banned the BBC's use of newsreels.

The BBC recently made advances to the trade in regard to a proposed television program on the history of British films. They asked permission for the inclusion in the program of excerpts from films now in the custody of the British Film Institute. Subject to certain safeguards, the Renters and the Cinematograph Exhibitors Association will agree.

Further steps to a rapprochement have been taken following a proposal by the industry's Bigger Business planners. It was suggested by the campaign's planning committee that the BBC should televise periodically a composite trailer of films on general release. A tentative agreement has been reached under which the first trailer should be televised every two weeks.

### "Red Shoes" 100-Week Gross \$1,250,000

J. Arthur Rank's "Red Shoes," which is currently marking its 100th week at the Bijou theatre in New York, has grossed more than \$1,250,000 in that house alone, Maurice Maurer, vice-president in charge of operations of City Entertainment Corp., announced this week. City Entertainment operates the Bijou as well as the Astor and the Victoria. "Red Shoes" will stay at the house until about November 23, when "Cyrano de Bergerac" is due to open there. "Red Shoes" so far has been seen by more than 800,000 persons and still is grossing about \$7,000 a week, according to Mr. Maurer.

### Al Jolson First Star To Entertain G.I.'s

Al Jolson, who traveled worldwide during the last war on entertainment tours, was the first star in the motion picture industry to volunteer to entertain the troops in Korea. Mr. Jolson is paying all the expenses incurred during the tour and is bringing his own accompanist, song writer Harry Akst.

### Continue Hecht Ban

LONDON: Vigorous efforts have been made to induce the Cinematograph Exhibitors' Association to lift its ban on films with which Ben Hecht is connected, but the Association remains adamant.

### NO TAX CUT, CONGRESS UNIT MAKES CERTAIN

Washington: Just for the record, House-Senate tax conferees have decided not to cut the admission tax. No one thought they'd do any different, but the conferees made it formal last weekend, as they pushed ahead ironing out differences between the House and Senate tax bills. The House bill, passed before the Korean war, cut the tax to 10 per cent; the Senate bill, passed after June 25, left it unchanged.

### Conference Holds Cut in U. S. Voice Program

WASHINGTON: The House having voted a cut of \$1,000,000 in funds to expand the motion picture activities of the State Department's Overseas Information Program, the reduction was sustained by a House-Senate conference this week and now is certain to become law.

The Administration had asked \$82,000,000 to expand the Voice program during the fiscal year ended next June 30. This was cut in half by the House, which specified that the film branch was to get only \$10,000,000 instead of the \$11,017,833 asked by the State Department.

The Senate later voted the full request and the difference went to conference committee. This over-all allocation now is \$63,855,850, which is over and above the \$32,700,000 voted earlier this year for the overseas information program. Close to \$2,500,000 of the original total was allocated for the film branch.

### Mayer Seeks Insignia For Use by COMPO

An appeal to artists in the industry to design an insignia for use by COMPO was issued last week by Arthur L. Mayer, the organization's executive vice-president.

Mr. Mayer urged art directors, studio title artists, trailer designers and others engaged in industry art work to contribute suggestions for a design that can be used in advertising and stationery of COMPO members. The design, he said, should not only indicate the entertainment value of pictures but also the industry's community and national service.

One of the first uses of the insignia, Mr. Mayer said, would be on the certificate of membership which is to be issued to all organizations subscribing to COMPO.

### Set Theatre Previews for "King Solomon's Mines"

In an attempt to increase exhibitor attendance at trade showings, MGM will hold special theatre previews of "King Solomon's Mines" in all exchange centers starting September 25. Invitations have been sent out to all exhibitors by MGM managers. All screenings will be held within a period of seven days, ending October 3.

## British Union Still Wants Quota Rise

by PETER BURNUP

LONDON: Still flogging a horse generally accepted as dead, the Association of Cine Allied Technicians wants the 30 per cent quota put back to the old unrealistic figure of 40 per cent. The association's general secretary, George Elvin, says the reduced quota almost certainly will mean a reduction in the number of films produced here and particularly a falling-off in the number of pictures backed by the National Film Finance Corporation.

He claims some of his members have reported that independent producers are experiencing distribution difficulties. Even the association's own production enterprise, A.C.T. Films, Ltd., may find itself in similar difficulties, he said. Distributors are well booked up for the quota period, Mr. Elvin added. This might easily prompt the Finance Corporation to make fuller analysis than hitherto before giving aid and many projects would not receive any finance whatever, he felt.

A.C.T.'s first production, "Green Grow the Rushes," will be ready in November and Mr. Elvin admits they have already encountered distribution troubles. He anticipates more on a second effort.

He announces that his legislation committee is investigating to ascertain if the new quota does in fact affect production, N.F.F.C. financing and employment. If the allegations are substantiated, he threatens to take the matter up at the highest level, presumably the Board of Trade.

What good such remonstrances will do the A.C.T. is not clear, for even the Board of Trade president, Harold Wilson, is now convinced, albeit reluctantly, that his higher quota was unworkable.

In its just issued annual report, the British Film Producers Association also laments the quota position, noting an increased volume of new production coming from British studios during 1949-50 (81 first features as against 71 and 61 in the two preceding years). The Association adds, however, that "the circumstances in which film production finds itself must inevitably mean fewer British films for 1950-51."

### Warner Brothers Sets Saturation Premiere

Mort Blumenstock, Warner vice-president in charge of advertising and publicity, has set plans for an elaborate world premiere of "Rocky Mountain," starring Errol Flynn. Some 300 western theatres will show the film October 5, with the company using an over-all regional saturation program. A blueprint of the entire operation has been forwarded to all company representatives in the area. Intensive exploitation is planned on a local scale.



# NEW BOOKS ON THE FILM BUSINESS

## "HOLLYWOOD LOOKS AT ITS AUDIENCE"—"MASS COMMUNICATIONS"—"STAGE TO SCREEN"—"LETTERING"

Reviewed by Terry Ramsaye

*After Eric Johnston took office as president of the Motion Picture Association of America and had a look around, he was quoted as observing that this industry knew less about itself than any other. Maybe it just wouldn't tell. What with the airings that the industry has had in courts and disclosures required by the SEC, there is in general now less reticence, more sharing of facts and figures. The book reviewed here, "Hollywood Looks at its Audience" is the first document of the new candor available to the reading public, and the whole industry.*

For the first time the motion picture industry, its practitioners, students and critics, are presented with sound, documented recording and discussion of audience research, and some of what it has found, so far—between hard covers in a skillfully organized book. It is entitled "Hollywood Looks at Its Audience." That title is obviously and right-off a concession to showmanship, because it is really the Home Office that is doing the most of the looking.

### Loew's Its Sole Client

The author is Leo A. Handel, organizer and head of the Motion Picture Research Bureau. His first client mentioned was David O. Selznick. Since 1942 it has been in the exclusive service of Loew's, Inc., alias Metro-Goldwyn-Mayer, except for Mr. Handel's three years in the army. It appears that this is all largely to be attributed to the acute professional interest of Howard Deitz of MGM. The book is published by the University of Illinois Press and retails at \$3.50—240 chaste pages complete with tables, graphs, index and bibliography, in cloth.

Dr. Handel is assuredly an exponent of research with profound conviction of its values, but admitting that, the reader of his book will find his approach in the main decidedly objective. He is willing to discuss limitations of methods and devices and even tendencies to prejudice.

One can smile at the discovery that some of the high salaried geniuses of production have tended to look upon research as a potential invasion of their inspired authority. That is understandable, probably reasonable. This reviewer, brought up on slide rule and log table, nonetheless wants his art free-hand and considers love songs better sung by ear in the moonlight.

### Fan Letter Over-Rated

The best romancing is had in life without basal metabolism tests and electro-cardiographs. The participant in the hammock is not commonly wired to an oscillograph—and neither are the good authors. They instinctively serve instincts.

But this is Dr. Handel's story. He finds

a lot with which to agree with enthusiasm. The fan letter, he observes, is probably far too influential in mass, representing as it does mainly certain teen age yearnings written in a vocabulary which examination finds to be limited to about a hundred and fifty words. The Hollywood sneak preview cannot normally achieve a normal cross section audience. Questionnaires are too often answered in terms which the respondent thinks will make him, or her, sound smart. Exhibitor comment on film is likely to relate to the relation between buyer and seller.

One table, compiled by Dr. Handel's organization from a survey, will be the most immediately interesting to the exhibitor:

The Relative Importance of the Sources from which the Attendants Learned About the Picture		
	Men	Women
Reviews, articles in newspapers	16%	12%
Movie page on day of visit...	5	4
Ads in papers before attendance day	11	8
Signs on theatre	3	3
Preview trailer	16	13
Movie magazines	1	4
National magazines	1	1
Hearsey	28	35
Radio	3	3
Posters and billboards	1	1
Ads in or on other theatres	1	1
Other	2	2
None	12	12
Total	100%	100%

That would tend to indicate definitely that picture distribution is well advised to see that the exhibitor who functions at the point of sale should be kept well informed, equipped and advised, in behalf of his newspaper advertising, publicity placement, and in the planting of incitement to discussion in his promotions.

Some fun, probably more than the author intended, can be had from his detailed account of test gadgets used at research previews. The original program analyzer was evolved for radio by Paul F. Lazarfeld of Columbia University and Frank Stanton of the Columbia Broadcasting System. The viewer holds a green button in one hand for what he likes and a red one in the other for what he doesn't like. Electrically controlled pens record on tape and totalize the reactions, for a group of ten. Out of that

have come an array of opinion totalizer devices.

The most elaborate seems to be the Audience Research, Inc., machine, officially the Hopkins Electric Televoting machine, and a hundred can participate. All the viewer has to do is keep a dial in his hand, and while enjoying and reacting to the picture to also decide right along how he feels, thus: "Like very much, Like, Neutral, Dull and Very Dull." Obviously if the picture put him spellbound on the edge of the seat or rolls him in the aisle the voting machine draws blank. Also the conscientious fellow trying to decide between "Dull" and "Very Dull" might miss a quick heart throb. It must be fun.

Dr. Handel finds that audiences tend to resist pictures of message.

It appears that Dr. Handel tends to consider projection room and preview examination of the product as of decreasing value with pre-production research gaining in favor and effectiveness. That of course is available at a time when something can be done about the material, ahead of the cameras. He discusses methods, detailed in his carefully presented pages.

**LETTERING—The History and Technique of Lettering as Design, by Alexander Nesbitt. 300 pages. Illustrated, bibliography and index. Cloth. \$6.00. Prentice-Hall, Inc., New York.**

This author, Alexander Nesbitt, distinguished practitioner of the graphic arts, has done a volume which promises to become a standard authority on lettering and related matters of design. It contains 95 full page plates and an abundance of illustration pertaining to both lettering and posters. It records the history of the art and contains important creative contribution from the skilled creative hand of the author. His lettering and typographical designs sing with grace.

The book has important appeal to all who enjoy the printed page and can be of large service indeed to those who have to do with their design. It is particularly to be recommended to the attention of those persons responsible for the design of motion picture titles and subtitles, an area in which improvement has been laggard.

And if you should want to know about such matters as the uncials, or the hand of the Carolingians, here it is, swiftly and entertainingly told.

**MASS COMMUNICATIONS—A volume of readings selected and edited for the Institute of Communications Research in the University of Illinois by the Director of the Institute, Wilbur Schramm. 552 pages, cloth. Indexed, chronology and statistical appendix.**

This weighty volume on Mass Communications belongs alongside Dr. Handel's work on the motion picture reviewed above. Dr. Schramm has assembled recent and relevant expositions of fact about the media of communication, newspaper, radio and the motion picture with a large array of articles of observation and comment deriva-

(Continued on page 28, column 1)

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with U-I's exciting great  
TRAIN ROBBERY  
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STARRING

**Stephen McNALLY • Alexis SMITH**

with **HOWARD da SILVA** • Screenplay by HARRY ESSEX and LEONARD LEE • Directed by REGINALD Le BORG

Produced by AUBREY SCHENCK • A Universal-International Picture



## NEW BOOKS ON FILM BUSINESS

(Continued from page 26)

tive of those subjects. His volume, incidentally is dedicated to Dr. Paul F. Lazarsfeld of Columbia University, so honored for doing "more than any other man toward bringing the social sciences to bear on the problems of communications." Dr. Lazarsfeld is a contributor. His work in radio research has also been credited by Dr. Handel as his inspiration for his work on motion picture research.

The contents, all reprints, include:

"The Natural History of the Newspaper"—Robert E. Park.

"The Rise and Place of the Motion Picture"—Terry Ramsaye.

"The Growth of American Radio, Ragtime to Riches"—Llewellyn White.

The volume presents discussions of many aspects of society immediately bearing upon the motion picture, its approach and its problems, with much data. Contributors are conspicuously of the academic level. They include Dr. Martha Wolfenstein of the Walden School, and Dr. Nathan Leites, a political scientist on the staff of the UNESCO secretariat, joint authors of "An Analysis of Themes and Plots in Motion Pictures." This volume is strictly for readers, and stands recommended.

**STAGE TO SCREEN—Theatrical methods from Garrick to Griffith by A. Nicholas Vardac. 283 pages, illustrated. Indexed and annotated. Cloth. Harvard University Press. \$6.00.**

This volume seeks to show that the motion picture developed as a part of the larger pattern of theatrical history. The author, A. Nicholas Vardac is associate professor of Drama at Stanford University. He has had experience in experimental theatres as a director and has been into government documentaries. He conducts the motion picture curriculum at Stanford. He has imagination, happy style.

This most interesting work is laden with research into the arts of the theatre and its many expedients and devices which can now be interpreted as a reaching for the screen. Professor Vardac is more adequately informed of stage than screen. The art of the screen has been less derivative than he thinks, more profoundly autophytic in some of its developments than he'd imagine. Much of its technique has been directly born of the camera, rather than having been rooted in the stage.

He has heard a lot about it, apparently from some abundantly misinformed sources. This is reflected most sharply in his misreadings of history by which, for instance, he would have it that Thomas A. Edison and C. Francis Jenkins became partners. Ah, if the professor could only know! He credits some of the writings of this reviewer. He didn't read far enough.

Nonetheless this volume belongs on the motion picture bookshelf. It is entertaining with lore. The volume is dedicated to Spyros P. Skouras.

## Exhibitors Protest 75-Cent Proposed Minimum Wage

Exhibitors and industry labor expressed conflicting views last week at the New York hearing on a minimum wage conducted by State Industrial Commissioner Edward Corsi in the Bar Association Building.

The State Minimum Wage Board of the Amusement and Recreation Industry has recommended a 75 cents an hour minimum hourly wage rate. In Albany last week, exhibitors told Commissioner Corsi that the proposed rate was unfair and would hurt small theatres.

In New York, Leo Brecher, speaking for 700 theatres who are members in the Metropolitan Motion Picture Theatres Association and the New York Independent Theatre Owners Association, told Mr. Corsi that the proposed minimum rate is "discriminatory against the industry" and that, should it be enacted, it would "finish off" many small houses. His observations were challenged by Russell Moss, representing the IATSE. Mr. Corsi was to have held his third and last hearing in Rochester Thursday.

## Film Council Endorses Crusade for Freedom

The Crusade for Freedom this week won unanimous endorsement from the Hollywood AF of L Film Council. The Council set September 27 as the date when mass meetings will be held at all studios to hear addresses by studio chairmen and a recorded message from General Dwight D. Eisenhower.

The Council resolution as adopted urges all AF of L members working in the studios to join in the crusade individually and to contribute whatever they can to the cause.

This Friday's editions of all newsreels were to carry an 80-foot trailer in behalf of the Crusade for Freedom, according to the Council of Motion Picture Organizations. The trailer features General Lucius D. Clay who explains the plans of the Crusade which has as its objective the financing and operation of radio stations and other media of communication that will carry the message of democracy beyond the Iron Curtain.

## Harry Lamont Praises Slogan Campaign

Harry Lamont, a leading small town exhibitor in the Albany, N. Y., area, praised the "Movies Are Better Than Ever" campaign as "playing a significant part in the better business indoor theatres are now experiencing." Mr. Lamont said that the product has been good and "I believe repetition of a slogan is effective." According to the exhibitor the public has accepted as reality the fact that movies are better than ever.

## United Para. Pays 50 Cents

A dividend of 50 cents per share on the common stock was declared last week by the board of directors of United Paramount Theatres, Inc., payable October 20 to holders of record September 29.

## Cinecolor in British Deal On Radiant

**HOLLYWOOD:** An agreement under which Cinecolor acquires a 26 per cent interest in Radiant Films of London and the latter company in turn obtains access to all of Cinecolor's services and technical processes was announced here last week.

According to Karl Herzog, executive vice-president of Cinecolor, Radiant will change its name to Cinecolor Great Britain, Ltd. The new arrangements were made with the approval of the British Board of Trade and the Bank of England.

The new corporation is an outgrowth of a previous working agreement in effect between Cinecolor and Radiant Films for more than a year. Under that agreement, Radiant was only licensed to make English and European prints of Cinecolor pictures produced in the U. S.

With Cinecolor holding 26 per cent of the Cinecolor Great Britain shares, the rest are held by Sir Sidney Clift (24 per cent) and Taylor & Associates (50 per cent). The Taylor group represents former stockholders of Radiant Films. Sir Sidney has been elected chairman of the board for the new concern and also will represent Cinecolor's interest in the company. He is the owner of a British circuit and has a distributing organization in that country.

A. J. Taylor will be president of the British company. In addition to the ordinary stock, preference shares will be issued and absorbed between Cinecolor Corporation and Sir Sidney. These shares will provide working capital for the expansion and installation of additional Cinecolor two-color printing facilities.

Under the new pact, Cinecolor of Great Britain also will avail itself of the new Supercinecolor, a three-color process recently introduced by the Burbank laboratory.

## Youngstein to Map Promotion Plans

Max E. Youngstein, Paramount vice-president in charge of advertising, publicity and exploitation, is on the coast to map promotion and merchandising plans for the company releases scheduled for the remainder of this year and early spring. He will hold conferences with Y. Frank Freeman, vice-president in charge of studio operations; Samuel J. Briskin, studio executive; Norman Siegel, director of studio advertising and publicity, and studio producers.

## MMPTA Meeting Set

The annual meeting of the Metropolitan Motion Picture Theatres Association has been scheduled for September 29 at the Hotel St. Moritz, New York. The election of officers and the annual report of Leo Brecher, president, will be the features of the meeting.



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COMPLETELY REMODELLED HAS NO MARQUEE SIGN FRONT OR TOILETS  
WITH SCAFFOLDING THROUGHOUT INTERIOR STOP FIVE WEEKS GROSS  
EQUALS RED RIVER AND EXCEEDS CHAMPION THESE BEING ONLY  
PICTURES PLAYED FIVE WEEKS STOP THEATRE FALLING DOWN BUT  
PICTURE SURE HOLDING UP REGARDS=  
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**6th UNPRECEDENTED WEEK IN MONTREAL**

and So Great, too, in  
**CLEVELAND** (Moveover Business)  
**MILWAUKEE** (Extended playing time)  
**TORONTO** (Smash B.O.)  
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...A WALLOP  
EVERY TIME!

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**"SO YOUNG, SO BAD"**

starring **PAUL HENREID** with CATHERINE McLEOD - GRACE COPPIN - CECIL CLOVELLY and introducing ANNE FRANCIS - ROSITA MORENO - ANNE JACKSON - ENID PULVER  
 Produced by the DANZIGERS—EDWARD J. DANZIGER and HARRY LEE DANZIGER - Directed by Bernard Vorhaus - Story and Screenplay by Jean Rouvetrol and Bernard Vorhaus

# GOOD WILL PRICELESS, 5 Trust Suits ELKINS HAVE LEARNED Filed; Name Distributors

by FLOYD E. STONE

The Elkin brothers in Aberdeen, Miss., know the way to the customer's heart.

"And we don't have to read about it," said Arthur.

"We get all the trade papers," Earl said. "But what we've learned we learned in 31 years in a small town.

"We're homey, we're folksy, we're friends; our house is for the community, black or white, doctor, or housewife, or politician, or kid.

## All Comes Back

"We give away our house to a lot of groups. It all comes back to us, one way or another. Our motto is: we'd rather make a slow nickel than a fast dime."

The two were talking in the RKO Radio home office in New York City. Guests of Leon Bamberger, they were taken to visit RKO executives Ned E. Depinet, Robert Mochrie, Charles Boasberg. They had been to New York's shows and the local Variety Club. They were on their way home, after a trip which included New Orleans and points north, as well as Atlantic City and Philadelphia.

The Elkin theatre, of 800 seats, is "used for everything," the men said, and it was apparent this was not exaggerated.

Each year, the 4-H Clubs of Monroe County, of which Aberdeen is the seat, meet, usually in April. They parade around noon—and march to the Elkin, for a free show.

"This doesn't interfere with the regular show, which goes on later in the afternoon," Earl explained. "We pack them in, and with an overflow, we use the Victory."

## Plenty of Good Will

"What we get out of that is good will. Doesn't cost us a penny. Doesn't cost them a penny. We don't even open up the popcorn stand. But they advertise that that show is, part of the festivity," Arthur said.

"Our theory is that each time the patron comes to the theatre, he's out of his home; and anything that takes him out of that home, and establishes the going out habit is good for us. Why, when the circus comes to town, we welcome it—and pass out handbills, telling the folks not to miss seeing the show at the Elkin."

The brothers paused to emphasize a point.

The 4-H clubs visitation is just a sample. Every organization worth noting in their territory, gets to use their theatre, free. That includes the Future Farmers of America, doctors' and dentists' associations of the territory and, on Armistice Day, the American Legion.

Also, it includes political candidates. "Our house is a forum, the best in town," they said. "It's centrally located, cool, spacious. We let them all speak. We provide the plat-



By the Herald

**Reminiscences of southern days, for Robert Mochrie, who once worked from Atlanta. The RKO Radio vice-president and general sales manager was host at the New York home office to visiting southern exhibitors Earl Elkin, right, and Arthur Elkin.**

form, chairs, some glasses, and water. We've had the Governor and other greats there. They all know us, all are friends. That pays off later."

The territory is farming land. The Elkins like to meet those farmers. They also like the farmer to feel that whatever motion pictures are shown, they are shown in the Elkin Theatre. The International Harvester Company representatives, therefore, at the invitation of the Elkins, each year show their 16mm movies on farming and farm equipment—not in a tent, or a hall, or an office, but in the Elkin Theatre. During those four days, the Elkin brothers greet hundreds of old friends and make new ones.

Each new minister in Aberdeen is, with his wife, admitted to the Elkin theatres free so long as he holds his post. All firemen are admitted free. Local political officials, too. Even the local bus drivers—if they bring to the theatre a bus load of people.

"That's easy enough to check. We go to the door and see the bus pull up, and the people get out, and into the house. The bus driver's good will is worth a ticket."

All of the foregoing, in attitude, and services, is duplicated, the brothers said, for their colored customers who occupy the 250-seat balcony in the Elkin theatre, and have their own box office.

The Elkin theatre operations are run by the family—another brother, Bristow, two sisters, a brother-in-law, and 11 in help.

The Elkin has 800 seats, the Victory 400, in Aberdeen, a county seat of 6,000 in Monroe County, Mississippi, population 37,000. The brothers built the Elkin in 1937, after operating the Temple, since burned, from 1919 till then. They acquired the Victory in 1940, after their first and only opposition lasted there eight months.

The filing of five anti-trust suits in widely separated parts of the country was reported this week.

In Chicago, the Schoenstadt circuit, represented by Thomas McConnell, the attorney in the Jackson Park theatre case, demanded \$4,400,000 in trebled damages in an anti-trust action filed in Federal District Court. The circuit charged distributors with having discriminated in favor of circuit houses since 1933. Columbia, Paramount, Twentieth Century-Fox, United Artists, Universal and Warners were named among the distributors along with B & K, Warner Circuit Management and Warner Theatres.

## Tower Theatre Sues

Also in Chicago, the Tower Building Corporation, owner of the Tower theatre, filed an anti-trust action in Federal District Court for \$1,800,000 in damages. The suit, filed by Mr. McConnell, named all the majors except RKO in addition to B & K, RKO Theatres and Warner Theatres. It is alleged that the Tower, leased by B & K, suffered as the result of an agreement under which the house played product after the Piccadilly theatre.

In Salt Lake City, the distributors and the partners, officers and shareholders of the Uptown, Villa, Rialto, Southeast, State, Holladay and Murray Theatre Corporation were named in a \$407,931 treble damage trust action filed by C. E. Overman and A. E. Overman, partners in the Camark theatre. The Overmans charge that, while their house is suitable for first run films, it has been denied product, except after long delay.

Another \$750,000 damage and injunction anti-trust suit was filed by the Homeland Amusement Company of Baltimore in Washington against all eight major distributors. All corporations forming the Durkee circuit of Baltimore were named co-defendants. Homeland charged conspiracy since 1933 to give Durkee theatres unreasonable clearance preferences over the Rex on first neighborhood run product.

## Seek Theatre Sale

The sale of two theatres was sought in a civil anti-trust suit filed last week in the Federal Court at Los Angeles by Parkton Theatres, Inc., operators of the Park Theatres in Huntington Park, against Fox West Coast Theatres, Inc., and Warner Bros. The complaint, which also asks \$272,000 in damages, alleges conspiracy on the part of the defendants to prevent the plaintiff from getting films except on highly unfavorable terms. The suit asked a court order for the sale of the California theatre in Huntington Park, owned by Fox West Coast, and the Warner theatre, owned by Warners.



# The National Spotlight

## ALBANY

Installation of large-screen RCA television in Fabian's Palace is under way. It is believed the first televising will be of football games—theatres apparently are not to be included in the video presentation of the World Series. . . . The Colonial, which has been playing vaudeville on Saturdays for a month, will extend the time to three days starting Sept. 25. A feature picture will be screened in addition to eight acts. House now features films six days a week. . . . The Crane, Schenectady, opened under the management of Julius Perlmutter, after a summer closedown. Perlmutter, who also operates the Grand and Strand, Watervliet, and the Lake, Lake George, installed new sound and redecorated the house. It is a subsequent-run, seating 700. . . . The Ritz, Albany, is one of the upstate Warner houses to book the reissue bill of "San Quentin" and "Alcatraz."

## ATLANTA

Trade in all theatres and drive-ins getting better with colder weather. Playing at Loew's Grand, "A Life of Her Own"; Fox, "The Black Rose"; Paramount, "Foreign Legion"; Roxy, "Sunset Boulevard," hold-over from Fox; Rialto, "The Woman on Pier 13." . . . On the row visiting and booking: E. D. Martin, Jr., and Johnnie Harwell, Martin Theatres, Columbus, Ga.; J. H. Thompson, Martin and Thompson Theatres, Hawkinsville, Ga.; Frank Merritt, president, Acme theatre, Birmingham; H. N. Waters, Jr., Waters theatre, Birmingham, Ala.; O. C. Lam, Lam Amusement Co., Rome, Ga.; Spence Pierce, Knoxville and Family drive-in, Knoxville, Tenn.; Hap Barnes, Montgomery drive-in, Montgomery, Ala.; Col. T. E. Orr and H. Greene, Amusement Enterprises, Albertsville, Ala.; P. L. Taylor and A. L. Bishop, Bishop Theatres, Columbus, Ga. . . . Jimmy Wilson, co-owner of the Dixie Booking Office, appointed special sales representative for Manley Popcorn Co. for Alabama and west Georgia. . . . The Atlanta Variety Club has opened its fall meetings and will also have the annual trip to Athens, Ga., Dec. 2. . . . The Dickson Theatre Co. has started work on a new 900-seat house, with opening date set for early 1951, and will start work on a drive-in for opening next spring.

## BALTIMORE

Seven new pictures were offered at the first runs, including "The Men," at the Century; "The Underworld Story," at the Hippodrome, plus vaudeville; "The Desert Hawk," at Keith's; "Sunset Boulevard," at the Stanley; "The Glass Mountain," at the Little; "Radar Secret Service," plus "Geronimo" (reissue), at the Times and Roslyn; "The Petty Girl," at the Town. Mayfair held "Destination Moon," for a third week, as did the New theatre with

"The Black Rose." World offered two reissues: "Divorce of Lady X," with "Men Are Not Gods." . . . Janis Carter and four of the original Petty Girls were engaged to appear on stage at the Town twice daily by I. M. Rappaport, during the first three days of the run of "The Petty Girl." . . . John Stokes, assistant manager, Loew's Parkway, has been transferred to Loew's in Charlotte, N. C., where he becomes a salesman. Richard Dizon, form student assistant manager at Loew's Valencia, succeeds Mr. Stokes as student assistant manager to Charles McCleary, manager. . . . Bookings announced by the Lyric theatre are 31 for the fall and winter season, and includes Lauritz Melchior on December 1.

## WHEN AND WHERE

**September 26-27:** Kansas-Missouri Theatre Association annual convention at the Hotel President, Kansas City.

**September 29:** Metropolitan MPTA, convention, Hotel St. Moritz, New York.

**October 2:** Motion Picture Theatre Owners of New York, West N. Y. zone general meeting, Hotel Buffalo, Buffalo.

**October 2-4:** Allied States Association national convention at the William Penn Hotel, Pittsburgh.

**October 8-11:** Meeting and trade show of TESMA, in joint session with TEDPA, at the Stevens Hotel in Chicago.

**October 15:** Meeting of the Florida State Theatre Owners at Jacksonville.

**October 16-20:** Society of Motion Picture and Television Engineers convention, Lake Placid, N. Y.

**October 18-19:** Annual convention of the Kentucky Association of Theatre Owners at the Brown Hotel in Louisville.

**October 30-November 1:** Allied Independent Theatre Owners of Wisconsin convention, Schroeder Hotel, Milwaukee.

**October 30-November 2:** Theatre Owners of America convention at the Shamrock Hotel, Houston, Tex.

**November 13-14:** MPTO of St. Louis, Eastern Missouri and Southern Illinois convention, Chase Hotel, St. Louis.

**November 13-14:** Associated Theatre Owners of Indiana, fall convention, Hotel Lincoln, Indianapolis.

**November 13-15:** Independent Theatre Owners of Ohio annual convention at Netherland Plaza Hotel, Cincinnati.

**November 19-20-21:** Annual convention of the Theatre Owners of North and South Carolina at Hotel Charlotte, Charlotte, N. C.

## BOSTON

Cold weather and holdovers from the previous holiday week caused a dip in grosses but managers are encouraged by the all-over picture. Only one new film, "Desert Hawk," at the Boston. All holdovers were average or above. . . . Manuel Lima has been named managing director of Michael Redstone's new Neponset drive-in, first in Boston, with all opening gross going to the Jimmy Fund. . . . Members of Independent Exhibitors, Inc., of New England who have made reservations to attend the Allied National Convention in Pittsburgh are Leslie Bendslev, Nathan Yamins, Ray Feeley, Melvin Safer, Norman Glassman and Leonard Goldberg. . . . 20th annual installation of officers and dinner dance of the Lt. A. Vernon Macaulay Post 270, the Theatrical Post of the American Legion, will be held at the Hotel Vendome on Saturday evening, Nov. 11. . . . Louis Richmond of Richmond & Stern Enterprises is at the New England Baptist Hospital recovering from a spinal operation.

## BUFFALO

Joseph H. Eshelman, district manager, Buffalo Paramount Corporation, and Charles B. Taylor, director, advertising and publicity, motor to Pocono Manor Monday to attend the United Paramount Theatres meeting. . . . Pursuant to an order by James W. Persons, referee in bankruptcy, Ralph Rosen last Monday offered for sale by public auction the equipment of the Casino theatre, 1269 Genesee street. . . . Ann Farrell has resigned as booker's assistant at the 20th-Fox exchange and has been succeeded by Mrs. Barbara Zelasko. . . . Joseph O'Brien, assistant at the Regent, Rochester, has completed the business course at the Institute of Technology. . . . George H. Gammel, president, MPTO of N. Y., western New York zone, gave a farewell party for Mr. and Mrs. Mike Simon at his home in Pomeroy Park, Eggertsville, N. Y. The Simons now are moving to Detroit, where Mr. Simon has been Paramount branch manager for several months.

## CINCINNATI

"A Life of Her Own" led the box office parade by a wide margin at the RKO Grand, where it held for a second week. Currently playing: A sporadic booking of vaudeville at the RKO Albee, plus "A Lady Without a Passport" on screen; "Tea for Two," RKO Palace; "Armored Car Robbery" and "Captured," RKO Lyric; "My Blue Heaven," Capitol; "Black Rose," Keith's, return engagement for a third week, and "Run for Your Money," Guild. . . . Among those attending the Variety Club testimonial dinner for Allan S. Moritz, recently resigned as Columbia branch manager, were Marc Wolf, international chief Barker; Sam Galanty, Rube Jackter, Carl Shalit, all of Columbia

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Pictures executive staff; F. J. McCarthy and Charles Seminelli, of the Universal-International contingent. . . . George Fetick, formerly booker for the Nat Galley circuit here, will join the Charles Behlen Theatres as buyer and booker upon his return from a west coast vacation. . . . Frank Wietzel, States Film Service manager, has resigned to join the Alpine circuit, of West Virginia, as buyer and booker. His headquarters will be in Cincinnati. . . . Stuart Jacobson has left the West Virginia sales territory of Eagle Lion Classics to take over the Kentucky area for Universal-International, replacing William Brown, who has joined the armed forces.

## CLEVELAND

Gertrude L. Tracy, manager of the Parma theatre and formerly manager of Loew's Ohio theatre, will be married October 21 in the South Presbyterian Church, Parma Heights, to Cleo Reynolds, safety director for General Motors Corp. in Cleveland. She plans to retire in the spring from participation in the exhibition field, in which she has been continuously active for 21 years. . . . Kay Weschler is resigning as co-op bookkeeper the end of the month to join her husband, recalled to active duty in the Navy. . . . Bert Brock of Argus, Inc., attended the AF of L convention in Houston, Texas.

## COLUMBUS

Average business was the rule during an uneventful week. Loew's Ohio attracted most attention with its showing of "711 Ocean Drive," with "Three Secrets" at the Palace, "No Sad Songs for Me" at the Grand, and a revival of "All Quiet on the Western Front" at the Broad. . . . Downtown first-runs increased their Monday through Friday matinee rates from 39 cents to 45 cents on Sept. 21. This follows the recent increase in neighborhoods of five cents. . . . Date of George Murphy's local goodwill visit is Oct. 5. . . . Board of directors of the Independent Theatre Owners of Ohio will meet here Sept. 26 to discuss what the ITO will do about cooperation with COMPO. Plans for the ITO convention to be held Nov. 13-15 at the Netherland-Plaza in Cincinnati also will be discussed.

## DENVER

Earl Bell, Warner branch manager, who was taken to St. Luke's Hospital suffering from a heart attack, is expected to be back on the job shortly. . . . Tom Knight, who regularly makes his trips from Riverton, Wyo., where he operates theatres, to Denver, by plane, flew in last week with a passenger who was coming to one of the Denver hospitals. Knight will open his new \$100,000, 491-seat Gem about Oct. 15. . . . Tommy McMahon, Republic manager in Salt Lake City, spent a couple of days in Denver. . . . Lee Borghorst, new to the business, is the new booker at Universal, succeeding William Robinson, who joined the army. . . . Barney Rose, Universal district manager; Foster Blake, division manager, and F. T. Murray, manager of branch operations, were here for a sales meeting.

## DES MOINES

James Shubert, Tri-States assistant manager, is in Korea with the Marines. He's

# The National Spotlight

written a letter to the home office telling of the difficulties and strain the men have been under in their battle against the North Koreans. . . . Another Film Row serviceman is Harold Lyons, 20th-Fox salesman, who is stationed temporarily in Oklahoma City. . . . The Schaller, Schaller, has opened for the season. It was dark during the summer. . . . Vaudeville will return to the Iowa theatre stage at Cedar Rapids this fall. The first new show from the Palace in New York has been booked, according to manager A. H. Talbot. . . . Clyde Hicks has closed the Playhouse, Diagonal, preparatory to the sale of the business. . . . Carl Harriman of Alton has leased the Tulip, Orange City, from Wayne Nebben. Harriman owns and operates the Palace theatre there.

## DETROIT

Business is picking up generally. Downtown reports good returns from "Summer Stock." "Black Rose" played a second week at the Fox. The Michigan did well with "Tea for Two." Adams reports capacity crowds for "Our Very Own." "So Young, So Bad" was off at the Madison after the first few days. "Humphrey Takes a Chance" was its companion picture. United Artists is featuring two re-releases, "Angel and the Bad Man" and "War of the Wildcats." . . . Norman Meyers, Adams manager is back from his vacation. . . . Tom Kessler, former manager of the Norwest, has been appointed by United Detroit Theatres as manager of the first run Madison. August Sermo has moved to the West Virginia as manager. Subsequent run houses report that business in general has picked up some. Most of them attribute the upturn to cool weather and an attractive lineup of really good pictures.

## HARTFORD

Paramount's "Fancy Pants" has been doing nicely throughout this territory. The film held over for two weeks at the Allyn theatre, Hartford, and Paramount theatre, Springfield, Mass. . . . Theatres throughout the Connecticut territory have concluded their annual campaign for the "Jimmy" Fund drive, with theatre collection proceeds going to the Children's Cancer Research Foundation. . . . Sperie Perakos, district manager, and his brother, John Perakos, assistant district manager, Perakos Theatre Circuit, New Britain, Conn., have returned to New Britain, following a trip through Ohio and Virginia. In Cleveland, the two

attended the national convention of the Order of Ahepa, an association of Americans of Greek descent. Also at the Cleveland convention was Nick Kounaris, partner, Kounaris-Tolis-Ulyssis Theatres, Meriden, Conn.

## INDIANAPOLIS

J. E. Watson, Ivan Fuldauer and Jim Shanahan are here helping Howard Rutherford, manager of Loew's, set up plans for the world premiere of "To Please a Lady," Oct. 5. Action scenes for the Gable-Stanwyck film were shot at the Speedway last spring. . . . The Associated Theatre Owners of Indiana henceforth will be known as Allied Theatre Owners of Indiana, by a vote of the board of directors. . . . Arnest L. Miller and Guy Hancock are ATOI representatives to the local COMPO committee. Claude McKean and Russell Brentlinger were named to represent the distributors. . . . Business here has shown a marked improvement since Labor Day. "The Woman on Pier 13" took a fat \$20,000, with a stage show, at the Circle last week, and "Black Rose" got \$12,000 at the Indiana.

## KANSAS CITY

Again a feature is being held over at the three Fox Midwest theatres, Fairway, Tower, Uptown, with a total seating of 4,800. This is "My Blue Heaven." The Midland is showing "Crisis," accompanied by "A Lady Without a Passport"; and "711 Ocean Drive" comes there next. "Fancy Pants" is the bill at the Paramount. Two Warner re-releases are at the Esquire: "San Quentin" and "Alcatraz." The Kimo holds over "Dedee" for a second week, to be followed by "The Great Victor Herbert." . . . Gratification is expressed in many quarters over the constructive work and report of the recent Jackson County Grand Jury under the chairmanship of Senn Lawler of Fox Midwest. . . . The Dickinsons, Glen W., senior and junior, who operate the Dickinson circuit, are adding a modern reception room at their headquarters in Mission, Kas., and building five new store rooms adjacent their headquarters.

## LOS ANGELES

Biggest thing to hit the town's screens in some time continues to be "Sunset Boulevard," in its fourth week at the Paramount Hollywood and Downtown. . . . Quick acclaim by newspaper reviewers and ticket buyers was also extended to "The Next Voice You Hear," which opened at the 4 Star with promise of a long run. . . . Considerable interest was also generated by the return of Lana Turner to the screen in "A Life of Her Own," at Loew's State and the Egyptian. . . . Other newcomers included "Tea for Two" at the three Warner houses, "A Lady Without Passport" at the Orpheum and Hawaii, "Panic in the Streets" at the Los Angeles and Chinese group, and "Saddle Tramp" at the United Artists first run circuit. . . . Pat Patterson of Astor Pictures came down from San Francisco to help his Los Angeles branch manager Roy Reed move local offices from Cordova street to 1912 So. Vermont Avenue, former location of Clasa-Mohme. . . . Bruce Miller, former Monogram salesman, has joined Realart Films in a sales capacity. . . . Harry Taylor, long identified with film distribution and the

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popcorn business in this area, has moved to Phoenix, where he will have the Orange Julius franchise.

## LOUISVILLE

Phil Thompson, formerly co-owner of the Strand theatre, Edmonton, Ky., has advised he has purchased the interest of M. H. Sparks in the theatre and he is now sole owner. Mr. Sparks, formerly co-owner of the Veteran's theatre, Tompkinsville, Ky., is now sole owner there. . . . According to an announcement from the Kentucky Association of Theatre Owners' office here; Guthrie F. Crowe, president of KATO; Andy Anderson, and Katie Overstreet will represent the association at the TOA convention in Dallas. . . . Out-of-town exhibitors in the row recently included: W. L. Wildrick, New Washington theatre, New Washington, Ind.; George Peyton, Griffith, LaGrange, Ky.; J. A. Ball, Bell Vista Drive-in, Springfield, Ky.; H. M. Ferris, Bonn, Bonnierville, Ky.; Hugh Kessler, Pal, Palmyra, Ind.; C. K. Arnold, Arco & Melody, Bardstown, Ky.; Bob Harned, Theatrical Drive-in, Jeffersonville, Ind.; R. H. Totten, Lake View Drive-in, Pendleton, Ky.; Richard Bernard, Sunset Drive-in, Bowling Green, Ky. . . . L. O. Bale and Phil Thompson have opened the Twin City Drive-in near Horse Cave, Ky., first for the city.

## MEMPHIS

Memphis first runs reported average attendance. Loew's Palace opened "Devils' Doorway." Loew's State played "The Men." Malco booked a double feature, "Jungle Stampede" and "Surrender." Strand had "One Way Street." Warner opened with "My Blue Heaven." . . . Nelson Towler, formerly with Eagle Lion in Memphis before E.L. consolidated with Film Classics, has returned as district manager of the new Lippert Pictures, Inc., exchange opening here. Fred A. Meyers will be branch manager of the new exchange. . . . Perry McCown has bought Joy theatre, Blue Mountain, Miss., from H. L. Hindman. . . . Bellevue Drive-in, new 600-car outdoor amusement center, has opened. . . . Exhibitors from out of town on Film Row included Amelia Ellis, Mason; Douglass Pierce, Pocauntas; Guy Amis, Lexington; Orris Collins, Paragould; Moses Sliman, Luxora.

## MIAMI

The Embassy welcomed back manager Richard Sloop after a brief absence. The run of "Summer Stock" there was enthusiastically received and given additional bally by a tie-in. . . . Curtis H. Miller has gone to Tampa to resume the post of Claghton's general manager there. . . . Miami's only TV station, Wometco's WTVJ, is now on 80 hours a week. . . . Some general changes and reshuffling of personnel include: William Grice, acting manager, Variety; Jack Hegarty, manager State; Flynn Stubblefield, manager Capitol; Jack Friedman, assistant Capitol; Gerald Evans, manager Biltmore; George Andrews, assistant Royal; Tom Holmes, assistant Circle, and Robert Perry, assistant, Embassy.

## MILWAUKEE

Business at the downtown theatres is still on the upswing here, and from all indica-



"Pretend not to notice. He has his heart set on sneaking in."

MOTION PICTURE HERALD

tions it may stay there. The Warner theatre is now showing "Kiss Tomorrow Good-bye" after a successful run of "Tea for Two." At the Riverside, "Union Station" can be seen. "My Blue Heaven" is playing at the Wisconsin theatre, and at the Town theatre "A Life of Her Own" appears. A sneak preview of "Fancy Pants" was held at the Towne theatre last week. "The Petty Girl" is playing at the Palace. . . . Merrill Davis, Jr., has purchased the West Salem theatre, West Salem, Wis., from Peter Vanderhoof.

## NEW YORK

Nine features were held over on Broadway this week, Paramount's "Sunset Boulevard," at the Music Hall; Goldwyn's "Edge of Doom," at the Astor; MGM's "Summer Stock," at the Capitol; Walt Disney's "Treasure Island" at the Mayfair; MGM's "Three Little Words" at Loew's State; 20th Century-Fox's "No Way Out" at the Rivoli; 20th Century-Fox's "My Blue Heaven" at the Roxy; Warner Brothers' "Tea for Two" at the Strand, and Samuel Goldwyn's "Our Very Own" at the Victoria. "Sleeping City" opened at the Paramount. . . . The 86th Street Casino theatre, a German language house, has renovated its front and lobby. . . . The Allied Theatre Owners of New Jersey will hold board and membership meetings September 26 at the Hotel Douglas, Newark, N. J.

## OKLAHOMA CITY

Music lovers over the state came to the Frontier theatre to see "Faust," a second in a series of grand operas to be presented at this theatre. . . . Three Giant Kid Shows featuring Hopalong Cassidy on Saturday at the Plaza, Capitol and Ritz theatres. Free popcorn and surprise prizes were given the kiddies. . . . The State theatre at Harrah, Okla., was destroyed by fire September 9. . . . Tulsa will have a world movie premiere Sept. 27. The picture will be Columbia's

"Rookie Fireman," and the theatre will be the Cozy, R. Vernon McGinnis, owner-manager announced. The companion feature will star Humphrey Bogart and Gloria Graham in "In a Lonely Place" . . . Filming of the life story of the late Will Rogers, a major portion of which will be produced in the Oologah-Claremore, Okla., area, is scheduled to get under way in November, it was announced.

## OMAHA

Eight Tri-States managers in the Omaha territory won California trips as a result of the Hatfield and McCoy campaign. . . . Howard Kennedy, Broken Bow (Neb.) exhibitor, served on the sergeant-at-arms committee at the Republican State Post-Primary Convention at Hastings, Neb. . . . Cliff Shearon, who has had theatres in Iowa and Nebraska in the past, bought Genoa (Neb.) theatre from Larry Wisner, who will move to Minnesota. . . . Sidney McArdle, United Artists office manager, is vacationing in Tucson, Ariz. . . . Carl B. Harriman, owner of the Palace theatre at Alton, Ia., bought the Tulip theatre at nearby Orange City from Wayne Nebben.

## PHILADELPHIA

Edward G. Murray, former salesman with Monogram, has joined the staff of WPTZ, Philco television station here, as film buyer. . . . Lewen Pizor, president of United MPTO, and Ted Schlanger, Warner theatres zone manager, were named to the executive committee for the City of Hope dinner on Oct. 10, at which time the hospital's 1950 Humanitarian Award will be presented to U. S. Senator Francis J. Myers of Pennsylvania. . . . County Theatre Co., for the operation of motion picture theatres, was incorporated here under the laws of Pennsylvania. . . . David E. Milgram, head of the Milgram theatre circuit, announced the engagement of his daughter, Hinda, to Erwin Bloom. . . .

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Sam Waldman handling the reopened 4-Pav. as well as the New Garden for I. Hirst Enterprises. . . . Berks County Commissioners set a \$44,000 assessment on the Exeter Drive-in opened this year in Mt. Penn near Reading, Pa. . . . School District of Robeson, Pa., amusement taxes, for the year ended June 30, in the amount of \$2,932.29, the bulk of which was paid by the Pioneer, the only theatre in the town. . . . Dick Edge, manager of the Pike, Claymont, Del., discontinued the vacation matinees. . . . Towers, Camden, N. J., resumed vaudeville shows on weekends.

## PITTSBURGH

Jack Simon, who was manager of the Aldone theatre, now the new Nixon, 20 years ago, is the manager of the Barry theatre, replacing Manny Greenwald. The house recently reopened after long negotiations with the operators union. By a peculiar coincidence, "City Lights," which had its premiere at the Aldone two decades ago is a reissue at the Nixon. That house will play outstanding films when legitimate shows are not available. . . . The Art Cinema is expecting a long run with the English-made "Winslow Boy." . . . The Warner came up with an oldie to match "City Lights." It showed "All Quiet on the Western Front." . . . "Broken Arrow" did excellent business for three weeks in the Fulton, and that also goes for "Summer Stock," which moved to the Ritz after a two-week run in Loew's Penn.

## PORTLAND

Western Theatres took over Kuhn and Gem theatres, Lebanon, Ore. . . . Harold A. Lake, veteran comptroller, J. J. Parker Theatres, back from Astoria vacation. . . . Frank Buckmiller disposed of his Eltron and Empire theatres, Baker, Ore., to Western Amusement Co. . . . Frank Kuhn, formerly of Lebanon, has opened his Cascade drive-in theatre, Springfield, Ore. . . . B. J. Callahan, veteran theatre owner, Seaside, Ore., celebrating his 87th birthday. . . . Bob Deets, manager, Granada, Spokane, making sneak previews popular. . . . John Hamrick Theatres have taken over operation of the Avalon, Enumclaw; Cosmo, Buckley, relinquished by Frank Willard. . . . John O'Connor named manager, Roxy theatre, Enumclaw, also manager of Avalon, Enumclaw, and Cosmo, Buckley.

## SAN ANTONIO

Attending the recent Rams vs. Colts grid-iron clash at Alamo Stadium were Mr. and Mrs. J. Cuellar, Rex, Mission and Mexico, McAllen, Tex. . . . Blanca Morales, file clerk for Azteca Films, back from vacation in Corpus Christi and Monterey, Mexico. J. J. Ornelas, Azteca cashier-auditor, spent his vacation in the Rio Grande Valley. . . . Tommy Powers, Majestic treasurer and assistant to manager Lynn Krueger, was away on his vacation. . . . Visitors dropping in at film exchanges were Wesley Blankenship, Wallace Theatres, Lubbock; Percy Bond, Lorex, Lorraine; Gus Lavenant, Haydee, Dilley; Albert and Manuel Womble, Rio, Donna and Royal, La Feria; Ralph Calderon, Azteca Film Founder, El Paso; T. L. Harvill, Star, Orange Grove, and Max Silva, Silva's Teatro, Asherton, Tex.

## SAN FRANCISCO

Fox West Coast officials, including Charles P. Skouras, George Bowser, W. H. Lollier, R. H. McCullough, Victor Adams, Thornton Sargent, John Lavery, O. A. Collins, Carl Moeller (all of Los Angeles), and Frank H. Rickettsen, Fox Intermountain, Denver, descended on Redwood City (a little town down the Peninsula from San Francisco) for the opening of the renovated Fox (Sequoia), September 15. It was a gala bond premiere opening, with George Jessel, Howard Keel and Mara Lynn taking the bows. Later in the evening a reception was held at a nearby country club, attended by members of the entertainment world and the motion picture industry. Included among the guests were Pat DeCicco, United Artists; George Cardinet (Cardinet Candy), and Oscar Oldknow. . . . The opening film: "My Blue Heaven." . . . In the executive bracket, M. J. Cullen, Loew's western division manager, is here (until October 1) and is highly pleased with the success of "Summer Stock," now on Loew's Warfield screen. The film was top grosser on the row and is anticipated to be the fifth in line (since December) to get a three-week run.

## ST. LOUIS

A crowd of 350 persons turned out last week to voice its opposition to a petition to rezone the seven-acre site of the old Garden theatre, in suburban University City, to permit construction of a drive-in theatre there. The University City Council still had the matter under advisement after being heckled and jeered by the crowd. Residents of the area declared the theatre would create a public nuisance, make a traffic hazard and decrease the value of residential property in the area. Councilman John A. Rohan of University City and the Ansell Amusement Company, planned to build the \$25,000 theatre. . . . Programs at the first run houses for the week: "Tea for Two" and "Federal Man" at the Fox; "Mystery Street" and "Crisis" at Loew's State; "Three Secrets" and "The Avengers" at the Ambassador; "Summer Stock" at Loew's Orpheum; "Saddle Tramp" and "Fancy Pants" at the Missouri; "The Black Rose" and "Rock Island Trail" at the St. Louis; "Trial Without Jury" and "Paid in Full" at the Shubert.

## TORONTO

Only new films to open first run Toronto this week were "Sleeping City" at Loew's Uptown, and "Treasure Island" at the Famous Players' Victoria, Eglinton, Beach and St. Clair theatres, the latter two houses reopening with this attraction after a brief closing for renovations. Holding over for a third week are "Fancy Pants" at Famous Players' Imperial, "The Flame and the Arrow" at Famous Players' Shea's, "Louisa" at the Odeon Toronto, while "The Black Rose" enters its second week at Famous Players' University and Nortown, and "Duchess of Idaho" at Loew's theatre in its second week. George Formby and his London musical varieties arriving in person here for a two-week stand at the Royal Alexandra theatre beginning September 18. . . . Leonard W. Brockington, president of the J. Arthur Rank Organization in Canada, which includes the Odeon circuit, will be guest speaker at the American and Canadian Bar Association convention in Washington, D. C., this week. . . . Stan Helleur,

"Fun Fare" columnist for the local *Telegram*, is writing his daily entertainment chatter from St. Denis De Richelieu, Quebec, where he is performing in 20th Century-Fox's "The Scarlet Pen," now on location, with Otto Preminger directing, and Linda Darnell, Charles Boyer and British Michael Rennie in the lead roles. . . . Roy Ward Dickson's quiz show, "Take a Chance," returned this week to the stage of the Odeon Danforth theatre here to broadcast over a Ontario provincial radio hook-up. . . . Hy Goldin of Canadian Gaumont-Kalee recently delivered a paper on the acoustic design of Odeon Theatres before a Chicago meeting of Society of Motion Picture and Television Engineers. Twentieth Century Theatres, one of Canada's big three circuits, will hold a two-day convention in Toronto September 27 and 28 at the Royal York Hotel to celebrate its 15th anniversary, according to its president, N. A. Taylor.

## VANCOUVER

Theatre operators here have expressed approval of the Parks Board action banning carnivals from Vancouver playgrounds, saying that such affairs have drawn as many as 3,000 persons nightly and undoubtedly affected local film box offices this year. . . . A. E. Staniland of Edmonton and Roy Chabillion of Wetaskiwin will build an outdoor theatre near Red Deer, Alberta, which is a famous Players closed town between Calgary and Edmonton. Drive-in is expected to accommodate 500 cars and walk-ins. . . . R. R. Keifer, veteran prairie exhibitor, has opened his 275-seat theatre at Forestburg, Alberta. . . . Most outdoor theatres in British Columbia are now showing twin bills. One is also featuring a "Buck a Carload" night each week. Business is reported as holding well to date. . . . Valley theatre, Peace River, Alberta, has been sold by Pat Erickson, who has operated for the past three years, to Jim McDonald, who formerly owned a theatre at Turner Valley, Alberta. The house seats 350.

## WASHINGTON

New openings included: "Cariboo Trail" at the Metropolitan; "Fancy Pants" at the Palace; "So Young So Bad" at RKO Keith's; "No Way Out" at the Playhouse; "Farewell to Yesterday" and "Holy Year, 1950" at the Dupont; "Madness of Love" at the Plaza, and a reissue of "Cinderella" at the Little. The Georgetown, new art theatre, brought back "The Seventh Veil." Holdovers included: "Sunset Boulevard," for a second week at the Warner; "Summer Stock," for a second week at the Capitol; "Destination Moon," for a fifth week at the Trans-Lux. Carryover for the week was "Black Rose" at the Columbia, in its third downtown week after two weeks at the Palace. . . . Sam Roth, Valley Enterprises, advises that his State theatre, Harrisonburg, Va., will be remodeled, with the seating capacity increased. . . . Republic Pictures has moved from its New Jersey avenue location to 203 Eye street, quarters formerly occupied by RKO-Radio Pictures. RKO is now at 932 New Jersey avenue, N.W., in the former 20th Century-Fox spot, and 20th Century-Fox has moved to a new building at 415 3rd street, N.W. . . . The Variety Club started its series of Fall Dances on Saturday, September 16, with music, dancing, entertainment and prizes on the agenda for the evening.



# The Hollywood Scene

## Don't Worry 'Em, Please 'Em, Is Broidy Recipe

by WILLIAM R. WEAVER  
Hollywood Editor

The floodtide of trouble pictures loosed upon amusement-seekers had as much to do with bringing on the recent attendance recession as any other single influence bearing upon the case, says Steve Broidy, Allied Artists and Monogram president, who authenticates his right to make the statement by pleading guilty to having contributed his share to the flow of worrisome product now beginning to be recognized generally as box office poison.

"We made the same mistake all the studios made," he says. "We turned out some of those complicated psychological melodramas—some of them got so complicated we didn't understand them ourselves—and we even had to go at controversial subjects we thought the public wanted to see dealt with on the screen, but that's all over now. We're going all out for entertainment exclusively in our 1950-51 program, on the theory that people go to the movies to have a good time, not to buy a load of trouble they don't need. We figure we aren't obliged to probe into the customers' minds, but only to touch their hearts."

### Gets His Data from People Who Count

Mr. Broidy learns about audience likes and dislikes in two pretty dependable ways. He learns in terms of dollars from his salesmen in the field, who learn the same way from exhibitors who play his product. He learns in terms of expressed opinion from

the ultimate consumers whom he meets on his almost nightly visits to theatres playing his own and other product, for he works a 'round-the-clock day at his job. He says the lowdown on the rebellion against torturous subjects, think themes and message pictures has been an open secret among ushers and cashiers since about the time total grosses began to sag.

The man who has announced an agenda of 46 untroubled pictures for next season says it isn't altogether clear why producers happened to decide simultaneously three or four years ago to bear down on production of the thoughtful, the artistic, the instructive, the exhortive and the pseudo-documentary types of film, all featuring trouble of one kind or another, but he thinks the accolades bestowed upon sundry foreign imports by American critics may have had something to do with it.

### Using Material Never Successful Here

In a natural effort to produce a better picture than foreign producers were sending over, which wasn't hard to do, an American producer may have overlooked the fact that he was also making a similar picture, and that the imports, produced cheaply by necessity and using stark subjects to command attention, were in essence a type of material that has never prospered in America. Whatever the explanation, the American theatre-goer came upon a time when he found himself leaving the theatre depressed instead of stimulated, tense instead of relaxed, more often than he felt like putting up with.

He began staying away longer between visits. Now, for reasons not yet wholly clear, he is venturing back to see if conditions, as the slogans intimate, are better. Mr. Broidy says one way to convince him that they are is to reverse the current that loosed the floodtide of trouble pictures upon a natively happy people desirous of staying that way.

### Eight Pictures Started; Two for 20th-Fox

Eight pictures were started during the week.

Producer-director Otto Preminger started "The Scarlet Pen" for 20th-Fox, with Linda Darnell and Charles Boyer in top roles. Edward L. Alpers launched "Sword of Monte Cristo," directed by George Sherman, with George Montgomery and Paula Corday, for the same release.

Everett Freeman is producing and Michael Curtiz directing "Jim Thorpe, All-American," with Burt Lancaster as Jim, for Warners.

MGM's Richard Goldstone rolled "Inside Straight," with David Brian, Arlene Dahl and Mercedes McCambridge, directed by Gerald Mayer.

Sidney Picker started "Cuban Fireball," directed by William Beaudine, with Estelita, Warren Douglas and Rosa Turich, for Republic.

Leonard Goldstein turned cameras on "The Prince Who Was a Thief," directed by Rudy Mate, with Tony Curtis, Piper Laurie and Jeff Corey, for Universal-International.

Colbert Clark is producing and Ray Nazarro directing "Fort Savage Raiders," a Charles Starrett-Smiley Burnette number, for Columbia.

"Adventures of Skipalong Rosenbloom" is an independent undertaking by Wally Kline, with Sam Newfield directing Maxie Rosenbloom, Max Baer, Jackie Coogan, and Patti Moore.

## THIS WEEK IN PRODUCTION:

### STARTED

#### COLUMBIA

Fort Savage Raiders

#### INDEPENDENT

Adventures of Skipalong Rosenbloom (Wally Kline Enterprise)

#### MGM

Inside Straight

#### REPUBLIC

Cuban Fireball

#### 20TH CENTURY-FOX

The Scarlet Pen  
The Sword of Monte Cristo (E. L. Alpers Prod.)

#### UNIVERSAL-INTERNATIONAL

The Prince Who Was a Thief

#### WARNER BROS.

Jim Thorpe, All-American

### COMPLETED

#### COLUMBIA

The Hero

#### MGM

It's a Big Country  
Royal Wedding

#### PARAMOUNT

Ace in the Hole

### SHOOTING

#### COLUMBIA

Roar of the Iron Horse  
The Hero

#### MGM

The Great Caruso  
American in Paris  
Mr. Imperium

#### MONOGRAM

Blue Blood

#### PARAMOUNT

Carrie  
Warpath (Nat Holt Prod.)

#### RKO RADIO

The Gaunt Woman  
Macao  
Best of the Bad Men

#### 20TH CENTURY-FOX

House on Telegraph Hill

#### UNIVERSAL-INTERNATIONAL

Lights Out  
Prisoner of War  
Bedtime for Bonzo

#### WARNER BROS.

Streetcar Named Desire  
Operation Pacific  
Lullaby of Broadway

## Allied Board To Talk TV

The projected Zenith Phonevision test in Chicago and Gene Autry's preoccupation with television films will be the main topics of the report which the Allied television committee is scheduled to deliver to the national board of directors' meeting in Pittsburgh September 30 and October 1.

In his announcement, Trueman Rembusch, president of Allied, discussed the Zenith test and said that not only was it very doubtful whether Zenith would be able to obtain enough product for the test, but the non-payment clause in Zenith's contract with its 300 Chicago test subscribers rendered the results valueless.

Mr. Rembusch explained that the contract states that: "In the event you do not make payment of our bills for Phonevision subscriptions within the time above specified, we, at our election, may remove from your home any television set and Phonevision decoder installed therein by us. Or any Phonevision decoder we may have installed in your own television set; and on our direction the Illinois Bell Telephone Company . . . shall have the right to remove from your home the connection above mentioned including the special leased telephone wire.

"Such removal . . . shall constitute the only penalty for your failure to make payment of

## A LOT OF CORN

Nearly five tons of popcorn were consumed last year by the residents of Parkersburg, W. Va., a city of 30,000 population. The popcorn total was eaten almost entirely in the theatres. The total expenditure for lobby confections was more than \$50,000 in 1949.

our bills, and we agree to take no legal action to collect such bills and we waive any right to enforce payment thereof."

Says Mr. Rembusch: "Under the provisions of this clause, obviously any Phonevision subscriber can order all the Phonevision movies he wants without any legal obligation on his part to pay for the service. . . . The Allied TV committee cannot help but wonder if any producer would be foolhardy enough to turn his back upon his regular customers, the exhibitors, and sell his film for Phonevision use."

The Allied board also will be asked to consider Gene Autry's latest deal with CBS, calling for the production of 26 television Westerns and the star's television appearances.

## "Jackpot Nights" Illegal

"Jackpot nights" have been ruled illegal, and a violation of the lottery laws by Attorney General Harry McMullan in Raleigh, N. C.

## Seek Better Availability

Washington, D. C., exhibitors Monday studied an eight-point program to increase business, acted on some of the points, and voiced opinions on a number of industry matters. The showmen are members of the Motion Picture Theatre Owners of Washington, and their program committee comprised Frank Boucher, Lloyd Wineland, Jr., and Louis Bernheimer.

A key point in that program was a demand that distributors grant 21-day availability; this was voted. Also approved was the committee's recommendation that whenever a picture is previewed in downtown Washington, it be made available for neighborhood previews.

The organization also assailed distributor 21-day clearance to drive-in theatres, and the practice of drive-in theatres of double features and free children's admissions. It instructed president A. Julian Brylawski to continue efforts to have stars and starlets visit neighborhood houses. It referred back to the committee, to which was added Sidney Lust, questions of cooperative advertising and use of television for advertising.

The committee in its report and on the subject of cooperative advertising, commented, "entirely too much money is being spent on advertising the first runs, while ignoring completely the second runs."

# Take A Good Look At This Man . . .



INTRODUCING

## CHARLTON HESTON

Directed by WILLIAM DIETERLE

AND STARRING

## LIZABETH SCOTT

Screenplay by John Meredyth and Larry

## Paramount

presents the exciting picture  
that you'll remember for  
new face, its new force

## Bergson Out Of U. S. Post

Assistant Attorney General Herbert A. Bergson, head of the Justice Department's anti-trust division, last week submitted his resignation, which was "regretfully accepted" by the President.

Mr. Bergson, who leaves his post September 30, will open offices to engage in the practice of law in Washington, D. C. He has been with the Department of Justice 14 years.

Having taken over the anti-trust division in 1948, it was Mr. Bergson who worked out the RKO and Paramount consent decrees for the Government. He has also been prominent in the consent decree talks with Twentieth Century-Fox and Warner Brothers.

It is understood that his resignation does not mean that consent decree with 20th-Fox and Warners could not go on with other Justice officials, who might even conclude them.

### Paramount to Release "Cassino to Korea"

"Cassino to Korea," a new Paramount hour-length feature film, will be issued for national release in October, it was announced last week by A. W. Schwalberg,

president of Paramount Film Distributing Corporation.

The picture has received the approval of the Department of Defense.

Produced by A. J. Richard, directed by Edward Genock, and featuring a narration by famed war correspondent Quentin Reynolds, "Cassino to Korea" draws a parallel between the present fighting in Korea and the American campaign up the boot of Italy in 1943.

The film is a compilation of spectacular front-line movies—many of them never before shown to the public—made under fire by Paramount News cameramen, and photographers of the Army Signal Corps, plus films captured from Italian, German and Japanese military photographic units.

### Vote Screen Writers Guild As Agent

HOLLYWOOD: As a result of an NLRB election vote of 408 to 19, the Screen Writers Guild has been certified as a bargaining agent for the motion picture screen writers. The election became necessary when negotiations with producers for renewal of a seven-year contract broke down this spring.

### Feature New System

A new car-to-concession stand speaking system, which permits patrons to order food without getting out of their automobiles, is being featured at the newly opened Park Drive-In theatre, Greensboro, N. C.

## Italy May Cut Imports

ROME: Unless the American companies act quickly on a voluntary agreement to limit their imports, the Italian Government stands ready to enact a law curtailing American imports.

This was confirmed this week in an interview printed by the weekly publication *Tempo* with Giulio Andreotti, cabinet minister in charge of amusements.

Signor Andreotti also announced that the Italian government had made contact with other European governments with a view to the introduction of collective moves designed to induce purchase by the U. S. of European films.

Spokesmen for the Motion Picture Association of America in New York said they were aware of the Italian Government's intention to introduce a law limiting imports and that talks to avert such a measure had been going on for quite a while. They maintained that they had no knowledge of any planned move by European governments to press for increased importation to the U. S. and stressed that the American market was free and open to anyone desiring to import and exhibit pictures. The MPAA maintains that this was not fully understood by foreign industries.

**TODAY'S NEWS-MAKING STAR IS YOUR MONEY-MAKING STAR  
OF TODAY AND MANY TOMORROWS, FOR AS FILM DAILY SAYS:**

"CHARLTON HESTON is bound to become one of the screen's top stars. All the hoopla about him is more than justified."

A HAL WALLIS PRODUCTION

# DARK CITY

DIRECTOR WM. DIETERLE  
"dettly paces the suspense  
in punchful melodrama that  
unwinds at a fast clip for  
the cash customers."  
—Daily Variety



VIVECA LINDFORS • DEAN JAGGER • DON DeFORE

Larry Marcus • Adaptation by Ketti Frings • From a Story by Larry Marcus

Book The Industry Short  
For Disabled American Veterans—  
"On Stage Everybody"



# FRENCH-U.S. PARLEY SET

by HENRY KAHN  
in Paris

Although the date for the Franco-American film import talks remains to be set, the industry here already is full of speculation on possible developments and results. The French trade press says the negotiations for renewal of the pact will take place in early November, but there has been no confirmation.

Preliminary talks preceding the conference are now going on at the ground level. They are friendly attempts to find common ground and define the areas of negotiation. It is realized here that the U. S. wants to be constructive.

Discussions in November are likely to cover three main points: the Jouve Tax, the screen quota (five weeks out of 13 must be devoted to French films), and the licensing system. The feeling here is that France, while she has a right to protect her film industry in view of prevailing unemployment, is overdoing it with her three lines of defense.

U. S. film industry interests here agree that, in return for concessions, America will have to make a gesture which will give the French a helping hand. Indeed, the preliminary talks are being held for the very purpose of examining this ground. It is not yet certain whether Eric Johnston will come to France for the negotiations. When he was here some time ago he just missed Foreign Minister Robert Schuman but did see Mr. Baumgartner, the Governor of the Banque de France.

Surveys show that, while theatre receipts were up in 1949, fewer people went to see motion pictures during that year. The reason, of course, has been the increase in seat prices. Attendance in 1949 stood at 366,139,181, as against 385,894,821 in 1948. The steepest decline was recorded in the Paris area.

## MEXICO

by LUIS BECERRA CELIS  
in Mexico City

The most expensive picture ever produced in Mexico—"Furia Roja" ("Red Fury")—has just been finished at a total cost of \$519,000. Produced by the Cia. Filmadora Internacional, S.A., it was made in two versions, Spanish and English. Zachary Scott, Veronica Lake and Arturo de Cordoba head the English cast. It took 11 weeks to complete both versions.

The Ministry of Interior's censorship division has decreed that the John Steinbeck script on the late General Emiliano Zapata, the revolutionary fighting leader who is the

apostle of Mexican agrarianism, cannot be made into a motion picture. No reasons were given, but it is understood that the Steinbeck treatment gives the general too rough a treatment. The Government is said to feel that such a film would disparage Mexico abroad.

Those in exhibition—and there are many—who wish to see vaudeville revived on movie house stages, have been disappointed again. Bickering between the stage performers union, which is closely affiliated with the Picture Production Workers Union, and the National Cinematographic Industry Workers Union over jurisdictional issues still keeps the cinemas exclusively film houses.

The Mexican Government, through the trade's own bank, the semi-official Banco Nacional Cinematografico, S. A., is a heavy investor in the Mexican picture industry, it is revealed by Andres Serra Rojas, the Bank's director general. He estimates the Government's investment in the film industry stands at about \$5,000,000, mostly in credits to producers and backing studios and theatre circuits.

Better stories for Mexican pictures were urged recently by President Miguel Aleman at a press conference. The President said the Mexican producers had to realize that there is keen competition both at home and abroad. He recommended that they "surround themselves with expert writers who know how to produce interesting stories."

## DENMARK

by BORGE SLOT  
in Copenhagen

The first half of 1950 has shown a steady gain at the box office, but the 60 per cent admissions tax still poses a thorny problem for the trade. However, there has been an allowance of 25 per cent for Danish product and this has encouraged producers here. During 1949 they released 10 pictures, of which "The Red Horses" turned out to be the greatest hit. A number of interesting projects are scheduled to go before the cameras this month and later.

The trade here is awaiting anxiously the arrival of "In the Pillory," a film about people who have been released from a TB sanatorium and the difficulties they face after their release as presumably cured.

Palladium is planning a picture on Hans Christian Andersen and intends to make this its most ambitious project.

Denmark currently has 460 theatres, 55 of them in Copenhagen. Importers are happy because Danish authorities this year allocated 4,300,000 kroner for the import of for-

eign films. Last year's figure came to 2,833,000 kroner.

## GERMANY

by VOLKMAR ZUEHLSDORF  
in Berlin

Scarcity of capital has fostered experimentation on new cut rate methods of production here. There are already two production groups in Germany who work "collectively," i.e., on a share-the-profits basis for cast and staff. They share in the net earnings, scaled according to their prominence.

The Tofiko company in west Berlin is the first in western Germany to be equipped for doing color copies. So far, the Soviet zone has had a monopoly. Tofiko at present can do 100,000 meters a month, or about 40 copies. Capacity is to be increased.

Republic will show 15 pictures in Germany this year. Among them will be "I've Always Loved You," "Rock Island Trail" and "Wake of the Red Witch." The Orson Welles picture "Macbeth" has just been shown in Berlin and it was an impressive success.

Film Clubs are gaining in importance in Germany. There are about 100 of them in western Germany, all of them founded since the end of the war. Total membership is estimated at about 100,000.

Nationalized theatres in the Soviet zone of Germany aren't doing so well. In Saxony many of the theatres taken over by the Russian Sovexport distributor have not paid rentals for months and are faced with the alternative of continuing to play Soviet pictures or stopping to pay salaries.

## SPAIN

by JUAN CUENCA  
in Madrid

There has been a big drop in the number of foreign films shown in Spain during the last few months, owing to the difficulties of securing import permits. Very few foreign-language pictures are available and they are being held in reserve for the beginning of the 1950-51 season which has just gotten under way. In the meantime, the majority of the Madrid and Barcelona theatres are showing old films.

The producer CIFESA, winner of a competition held by the Institute of Hispanic Culture, are preparing to shoot the picture "Christopher Columbus," which is expected to be the most ambitious effort ever on the part of the Spanish industry. It is intended as an answer to the British film of the same title.

The National Entertainments Syndicate has announced the 1951 competition for film scripts with 75,000 pesetas as the first prize and 50,000 pesetas as the second prize.

## Stuart, 62, Is Dead

Hershel Stuart, 62, long a theatre executive, died September 7 in the Fort Worth Hospital, Fort Worth, Tex., after a long illness. Most recently he served as supervisor for 20th-Fox in Australia.

He started his career in Dallas, working for E. H. Hulsey, who operated the Queen and Old Mill houses. When Mr. Hulsey built his circuit throughout Texas, Mr. Stuart served as his general manager. Growing with the circuit, Mr. Stuart became manager of the Famous-Players-Lasky Corporation circuit.

Later he served in Paramount's New York headquarters, as advertising manager for Columbia Pictures and finally in his executive post for 20th-Fox.

Surviving are a daughter, Miss Faith Stuart of Arlington; two brothers, Floyd of Fort Worth, and Lawrence of Denver, and a sister, Mrs. Webb B. Joiner of Arlington.

### New Company to Operate Kansas City Theatres

Consolidated Agencies is being formed in Kansas City as an operating company to operate the Biechele-Baker-Schultz interests, with these officers: C. A. Schultz, president; R. R. Biechele, vice-president, and George S. Baker, secretary-treasurer. Present holdings of the group are the New Center and Manor, McPherson, Kans.; the New State, Mason City, Iowa; the Osage, Kansas City, Kans.; (recently acquired, now being remodeled), Kansas City, Mo., and the Center, Oakley, Kansas. The company will also operate the Gretchen Sweets, confectionery stores, now including stores at Mason City, Iowa, and Albert Lea, Minn.; and may engage in other operations related to the amusement field.

The Eastown, on the east side of Kansas City, Mo., will have a "television lounge"; and a "corral" snack bar finished and decorated with western atmosphere.

Office of the Consolidated Agencies, now in process of incorporation, are at 114 West 18th street, Kansas City, where the three officers now have headquarters.

### Balaban & Katz Book Advertising Reels

According to the Movie Advertising Bureau, Balaban & Katz will show advertising reels in their theatres for the first time when United Fruit's "Chiquita Banana" spots play in 45 of the circuit's houses this autumn. Jack Hillyer, Central-Western division ad chief for Movie Advertising, said, "The decision climaxes a steady trend toward movie advertising in theatres."

### Gulf Allied Sets Meeting

The Allied Theatre Owners of the Gulf States, Inc., will hold its annual convention December 5 and 6 at the Roosevelt Hotel, New Orleans.

## THE MARCH OF TIME

presents



# VATICAN

PRODUCED BY RICHARD DE ROCHEMONT

A 66-minute film, narrated by  
MONSIGNOR FULTON J. SHEEN

In 1950, Holy Year, this feature shows you Vatican City—shows you sections of the Papal State presented in exclusive motion pictures . . . takes you behind the scenes in this city within a city.

Millions have traveled all the way to Rome to see what millions more now can see in this film.

"THE HOLY YEAR AT THE VATICAN"

distributed by ASTOR PICTURES

130 W. 46th ST., New York City • R. M. SAVINI, PRES.

Branches in every key city

# Fight Claims Films Cause Delinquency

The Motion Picture Industry Council this week issued a booklet, "Exploding a Myth" in which noted psychiatrists, psychologists, educators, jurists and criminal sociologists are quoted in their belief that motion pictures can not be made to bear the sole responsibility for juvenile delinquency.

In a foreword to the pamphlet, Arthur L. Mayer, executive vice-president of COMPO, warns that since motion pictures were unjustly blamed for the rise of juvenile delinquency in the last two wars, the industry must be prepared in the current emergency to combat the charge.

The 23-page booklet, made up of material originally compiled by the Motion Picture Association of America, has been sent to the heads of the five leading exhibitor organizations with the suggestion that copies be distributed to their members. Additional copies have been mailed to other leaders in the industry as well as to editors, writers and other public figures in a position to influence public opinion.

Wrote Mr. Mayer, who anticipates an increase in juvenile delinquency during the present national emergency: "Juvenile delinquency results from a complex network of causes—sociological, psychological and even physiological. Authorities are not in agreement as to which factors are the most important. To single out one or another external element is to employ a 'scapegoat' device."

Enthusiastic support of COMPO and a pledge of cooperation were expressed by Harry Arthur, Jr., of St. Louis this week in a letter to Mr. Mayer.

## Ernest Moule Dies

Ernest Moule, veteran Canadian showman, died at his home in Brantford September 11. A member of the Famous Players' 25 Year Club and the Canadian Moving Picture Pioneers, he operated many theatres.

## Joe Bordeau

Joe Bordeau, 54, member of Mack Sennett's first motion picture producing company and veteran studio property man, died September 10 at Cedars of Lebanon Hospital, Webster Groves, Mo. His widow, Madeline, and a daughter, Jewell, survive.

## Sara Allgood

Sara Allgood, 66, Irish-born actress, died September 14, in Motion Picture Country Hospital, Hollywood. She started her film career in 1929 after acting with the Abbey Players in Dublin.

## Pedro de Cordoba

Pedro de Cordoba, 68, veteran actor, died September 17 in Hollywood. He is survived by his widow and six children.

# IN NEWSREELS

**MOVIETONE NEWS, No. 75**—UN allied forces prepare for big Korean push. Big Three ministers meet in New York. Gen. Marshall heads Defense Department. Typhoon in Japan. Heavy seas lash New England. Harvest Moon Ball. Boxing.

**MOVIETONE NEWS, No. 76**—UN invasion traps Reds. French battle Indo China Reds. Football time in Texas. New Zealand fish story. Danish gymnastics. Gen. Eisenhower tolls Freedom Bell in Denver.

**NEWS OF THE DAY, No. 205**—Help for lost battalion in Korea. Propaganda bombing. Prompt help for UN wounded. Record blasting in Korea. Big Three parley in New York. Gen. Marshall new defense head. Reindeer roundup. UN flag for Truman. Harvest Moon Ball. Boxing.

**NEWS OF THE DAY, No. 206**—Marine push in Korea. Jungle war in Indo-China. Atlantic pact chiefs confer. Venice anniversary. German wine crop. Sports. Meet Mr. Canada.

**PARAMOUNT NEWS, No. 8**—Japan hit hard by typhoon. Gen. Marshall defense head. Allied Big Three in New York. Preview of UN day. Korea: air and ground action. Jake LaMotta defends his middle-weight championship successfully.

**PARAMOUNT NEWS, No. 9**—Indo-China. Mrs. F.D.R. stumps for son James. Tacoma replaces bridge that collapsed. Mr. Canada. All-girl rodeo. Korea.

**TELENEWS DIGEST, No. 37-B**—Korea: UN forces hold line. New York: foreign ministers meet. Gen. Marshall named defense head. Asia troops for Korea. Typhoon hits Japan. Earthquake in Tibet. Edgewise handicap at Aqueduct.

**TELENEWS DIGEST, No. 38-A**—Wounded GI's hail landing. Action in Korea. Al Jolson entertains in Japan. Wilkes-Barre: city mourns train dead. World's largest truck. Uruguay greet soccer champs. Miss Europe.

**UNIVERSAL NEWS, No. 387**—Korea: UN forces prepare for offensive. B29's air raid. Red wounded receive human treatment in U. S. hospital. Big Three conferences. Louis Johnson out, George Marshall in. Japanese typhoon. UN flag to Truman. Reindeer roundup. Boxing.

**UNIVERSAL NEWS, No. 388**—Korea. Firemen drill in Spain. Sweater fashions. Venice regatta. Blind golfer. Water Skiing.

**WARNER PATHE NEWS, No. 114**—Marshall Secretary of Defense. National Production Administrator Harrison. Truman and Mrs. Roosevelt hail UN dead. Big Three meet. Tennessee Williams here from Europe. Typhoon in Japan. Harvest Moon Ball. Boxing.

**WARNER PATHE NEWS, No. 115**—GI writes to his child. Atlantic Pact talk. Gen. Bradley asks blood for Korea GI's. Korean refugees. Pro Football.

## Newspaper Tells Readers To "Go to the Movies"

One million readers of the New York *Daily Mirror* are reminded once a week, on Mondays, to "Go to the Movies," the trade is told in a brochure circulated by Herman Wintrich, the newspaper's amusement manager. These regular boxes are inserted up front. The product and theatres are given a lively boost in the insertions, with the tag line urging readers to turn to the amusement page to choose their night's entertainment. Examples in the folder tell readers "If you don't see one or two movies a week, you and your wife or best girl are missing a great pleasure," and "The feature movies of today are all productions of the highest type."

## Legion Approves Three Of Six Films Reviewed

The National Legion of Decency placed three of the six pictures reviewed this week in Class A-I, morally unobjectionable for general patronage: "Frisco Tornado," "The Return of Jesse James" and "State Secret." In Class B, morally objectionable in part for all, were: "The Breaking Point," tends to glorify immoral actions; "Mystery at the Burlesque," suggestive dialogue; and "Prelude to Madness," (Italian) for suicide in plot situation and suggestive sequences. Azteca's "Don Quixote de la Mancha" has been reclassified from B to A-1 following revisions.

# Germans To Seek Import Restrictions

WASHINGTON: German producers are again trying to get some limitation on film imports into Germany, claiming that, without this protection, they are threatened with economic collapse.

This was reported here by Commerce Department film chief Nathan D. Golden. Mr. Golden said German film interests feel they need a 40 per cent share of the 250 films shown in Germany each year, and regard with alarm plans of U. S. producers to export 215 films to Germany each year.

The film industry association is now discussing voluntary restrictions of imports, Mr. Golden declared, and in case it is impossible to reach an agreement, the industry intends to ask the government for a quota.

Mr. Golden also reported increasing trouble for American films in Switzerland. He said that while the number of U. S. films exhibited during the first six months in Swiss theatres was greater than that of all other films combined, European films are getting much longer running time than the American features.

## Warner Reel Carries TR Americanism Plea

Harry M. Warner, president of Warners, has ordered Theodore Roosevelt's famous speech on Americanism inserted into the current issue of the Warner Pathe News. His move follows a recent address to 2,000 studio employees at Burbank, when Mr. Warner spoke on the dangers of Communism and offered a free ticket to Moscow to any Communist on the lot. The Roosevelt speech was part of a two-reel subject made by Warner 10 years ago. Sidney Blackmer portrayed President Roosevelt. In the picture, the President says: "There can be no compromise in the fight for Americanism. . . . Our next business will be to help guarantee the peace of justice for the world at large. . . . The little nations of the earth have a right to live, and if civilization is to endure, the great nations must respect that right."

## German Movietone news to U.S. Foreign Houses

The German Movietone news made in Germany will be flown to this country weekly to be shown in German language theatres, it was announced by 20th Century-Fox. Casino Film Exchange, Inc., will distribute the newsreels, with the first showing of each taking place at the Casino theatre, New York.

## Kentucky Owners to Meet

The Kentucky Association of Theatre Owners will hold its annual convention October 18 and 19 in the Crystal Ballroom of the Brown Hotel, Louisville, Ky.



# "What the Picture did for me"

## Columbia

**BLONDIE'S BIG DEAL:** Penny Singleton, Arthur Lake—These are still popular—have a big appeal to family trade. Played Friday, Saturday, September 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**JOLSON SINGS AGAIN:** Larry Parks, Barbara Hale—A wonderful show. We played it late because we couldn't see Columbia running our theatre for us a couple of days. At that, we paid too much, but the customers deserved to see it. If Columbia had "saturated booking" on this one in different territories at the right price, they would have made a mint. Played Wednesday, Thursday, August 2, 3.—Don Howard, Logan Theatre, Logan, Iowa.

**PALOMINO, THE:** Jerome Courtland, Beverly Tyler—Here is a picture that we think should go over well anywhere in small towns. We can only report that we did outstanding business with it, even though we had to play it three days. We started a day earlier due to our railway strike. Played Thursday, Friday, Saturday, August 31, September 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**RIM OF THE CANYON:** Gene Autry, Nan Leslie—These westerns are always popular with us. Autry still brings them in, but not as well as Rogers. However, we still enjoy checking the receipts after playing these pictures. Played Friday, Saturday, September 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**WOMAN OF DISTINCTION:** Rosalind Russell, Ray Milland—Played this one late, but was enjoyed by those who came in to see it, although a few stayed away so that they could see it right on top of my own playdate at the nearest drive-in. We don't allow popcorn or any other food festivals in our theatre, as our operation is based exclusively on what we prefer to consider "good entertainment," if, as and when we can get it from Hollywood's "producers." Played Wednesday, Thursday, Friday, August 9, 10, 11.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

## Eagle Lion Classics

**WINSLOW BOY, THE:** Sir Cedric Hardwicke, Robert Donat—Well done English production which will draw the carriage trade. A great story and even better dialogue. Played Thursday, Friday, Saturday, August 24, 25, 26.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

## Metro-Goldwyn-Mayer

**EDWARD, MY SON:** Spencer Tracy, Deborah Kerr—Here is an example of a picture you shouldn't play if you are in a small town situation. I played this one night, and was so fed up with it that I pulled it out and used a western. Business very poor. Played Friday, August 25.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

**KILLER MCCOY:** Mickey Rooney, Ann Blythe—This was my first Mickey Rooney picture and, believe me, I'm not a bit sorry I played it. It's a real good prize fight picture that had our patrons on the edge of their seats. The trailer didn't do this picture justice, however, as it is a much better picture than the scenes indicate. This picture is truly worth your best playing time. Played Wednesday, Thursday, August 30, 31.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**MALAYA:** Spencer Tracy, James Stewart—Every one who saw this liked it. Why they didn't turn out, I don't know. James Stewart and Tracy both good. It was a story dealing with the getting of rubber and of Malaya during the Japanese occupation. Lots of action and suspense, but business was poor.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

## CONTRIBUTORS

*The value of the What the Picture Did for Me department is constantly demonstrated anew to the many exhibitors to whom it is at once a guide and a voice. New contributors continue to avail themselves of the privilege of helping others as they themselves are helped by its columns. Recent new contributors include:*

**Meyer Stanzler, Casino Theatre, Narragansett, R. I.**

**Evan Thompson, Berkshire Drive-In Theatre, Pittsfield, Mass.**

**Bill Dennis, Orpheum Theatre, Elkhart, Ind.**  
**William Cornwell, Roys Theatre, Blainstown, N. J.**

**William L. Spicer, 71 Drive-In Theatre, Ft. Smith, Ark.**

**Allan W. Perkins, Roxy Theatre, Midland, Ont.**

**Don Howard, Logan Theatre, Logan, Ia.**  
**Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.**

**NANCY GOES TO RIO:** Ann Sothern, Jane Powell, Barry Sullivan—This is a very fine musical. It didn't do sell-out business, but have no regrets and think it should go generally well everywhere. Due to our railway strike we had to hold this over for the three days, and the third day it dropped considerably. Played Monday, Tuesday, Wednesday, August 28, 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**REFORMER AND THE REDHEAD, THE:** June Allyson, Dick Powell—This picture didn't do too badly—lots of animal sequences that the kids liked. Should do O.K. Played Monday, Tuesday, September 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**STARS IN MY CROWN:** Joel McCrea, Ellen Drew, Dean Stockwell—This picture is tonic for any exhibitor. One of the best grosses we have ever had. It will give any theatre or exhibitor prestige in any town or city. It will be long remembered as one of the best pictures in 1950 or any other year. Business far below average. Played Saturday, Sunday, Monday, September 9, 10, 11.—O. Fomby, Paula Theatre, Homer, Pa.

**YELLOW CAB MAN, THE:** Red Skelton, Gloria DeHaven—In my opinion, Red Skelton's comedies are usually too silly to be funny, but it seems like quite a few people go for this kind of stuff, so who am I to pass opinion? Average Sunday business for this time of the year. Played Sunday, August 27.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Monogram

**BOMBA, THE JUNGLE BOY:** Johnny Sheffield, Peggy Ann Garner—Fair jungle picture, but it has

some good stock shots of wild animals and natives. A below average crowd came to see it. Rainy weather. Played Wednesday, Thursday, August 23, 24.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**BOMBA, THE JUNGLE BOY:** Johnny Sheffield, Peggy Ann Garner—This we played with "The Palomino," and we must say that our booker gave us a real combination to do outstanding weekend business, proving that not all the big pictures do business. Played Friday, Saturday, August 31, September 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Paramount

**DEAR WIFE:** William Holden, Joan Caulfield—Here is a good family show. Get out some heralds on it telling the people it is a family show and not just about the "wife," and you will do O.K. Played Sunday, Monday, Tuesday, August 6, 7, 8.—Don Howard, Logan Theatre, Logan, Iowa.

**FANCY PANTS:** Bob Hope, Lucille Ball—Even though a pre-release date, it drew many of those who didn't see it in all of the neighboring towns first. Bob Hope opens the picture with the admonition to the audience, "No popcorn, please," but he should have added the warning that they would get plenty of it from the picture. And it was great corn, and had everything in it but the Keystone Kops. It kept the audience awake, and the kids ate it up. This is another cinematic treat, instead of a treatment, and which is what the customers want. When they occasionally get it, it becomes a miracle. Played Friday, Saturday, Sunday, Monday.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

**FURIES, THE:** Barbara Stanwyck, Wendell Corey—A wonderful portrayal of a not-too-easy-to-run-away-with role by the later Walter Huston, with too much truth spoken in his last lines of dialogue—"There'll never be another like me." I shall miss him as an artist of the highest possible calibre, and much more so as an outstanding box office personality. And may his soul rest in peace. Played Saturday, Sunday, Monday, Tuesday, August 16, 17, 18, 19.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

## Republic

**DEAD MAN'S GULCH:** Don "Red" Barry, Lynn Merrick—just a fair Don "Red" Barry western, but most of the patrons here like this stuff, so I have no kick. Played Friday, Saturday, September 1, 2.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**SAVAGE HORDE, THE:** William Elliott, Adrian Booth—A fair western, not as good as some of William Elliott's pictures. Business below average. Played Wednesday, Thursday, September 6, 7.—O. Fomby, Paula Theatre, Homer, Pa.

## RKO-Radio

**MASKED RAIDERS:** Tim Holt, Marjorie Lord—Another good Tim Holt western that was well received. Played Friday, Saturday, August 25, 26.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**RACHEL AND THE STRANGER:** William Holden, Loretta Young—Here is a fair little outdoor picture that is suitable for small towns. This picture has a good cast, but the story is a bit on the weak side.

(Continued on following page)

(Continued from preceding page)

**Business fair.** Played Friday, Saturday, September 1, 2.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

**ROUGHSHOD:** Robert Sterling, Gloria Grahame—Here is a good little western that should be satisfactory for small towns. The presence of some big name actor would have helped this picture very much. **Business fair.** Played Saturday, August 26.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

**TARZAN AND THE SLAVE GIRL:** Lex Barker, Vanessa Brown—The name "Tarzan" means magic here in this cotton patch theatre. The customers turned out to see this one here, and I imagine they'll do the same for you. The title is a natural box office draw and the trailer is just as good. Average Tarzan picture. Played Sunday, September 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Selznick

**FALLEN IDOL:** Ralph Richardson, Michele Morgan—Another good suspenseful story from the British studios. It will not appeal to action fans, but will draw audiences that appreciate a good story, good diction and good dialogue. Played Sunday, Monday, Tuesday, August 27, 28, 29.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

## Twentieth Century-Fox

**BLACK ROSE:** Tyrone Power, Orson Welles—Prior to dating and playing this picture, was wondering why such a type of production required a multi-million-dollar world wide advertising campaign, and now that I've played it, I can assure you it will need more than advertising to make the audience see in it what they come expecting to see. While the print is identified with the word "Technicolor," the print may be Technicolor, but it seems to have been photographed in another process resulting in fuzziness of color, etc., and with the expanse of background that a picture of this nature calls for, there is a maximum of dialogue and close-ups and a very low minimum of action shots. With most of the story, instead of being pictured, it is related to the audience via an over-abundance of dialogue, and someone should tell the producers on this lot especially that if audiences want their stories told via dialogue instead of pictures, they'll stay home and listen to their radios, assuming they don't all have TV sets and/or reception available. This picture ends with the reading of a beautiful letter to the audience. Played Saturday, Sunday, Monday, Tuesday, August 5, 6, 7, 8.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

**BROKEN ARROW:** James Stewart, Debra Paget—A good production and in good Technicolor, with a different treatment of the cowboy and Indian theme. An outstanding departure from the type of pictures currently in the process of release. Perhaps this is because the producer is new to the Fox lot—and new also to the ranks of the producers. The picture moves at a great pace, but a let-down comes in the final scenes of the story. I can't understand why a producer will use Technicolor and end his story with a night scene, especially in a Western, and has a bit player explain to the audience, via dialogue instead of action, what happened to villains and add that they would "pay the penalty," etc., and there the story ends. If audiences want stories via the spoken word, they have radios available by their own firesides. Played Sunday, Monday, Tuesday, Wednesday, August 20, 21, 22, 23.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

**CHEAPER BY THE DOZEN:** Jeanne Craine, Clifton Webb, Myrna Loy—Just wonderful and everything else that can be said about it. We didn't break any records, but at least you don't have to go up to the corner for coffee when the crowd comes out. Just goes to show you that the producers in Hollywood do have a brainstorm once in a while. Played Sunday, Monday, Tuesday, Wednesday, August 20, 21, 22, 23.—Don Howard, Logan Theatre, Logan, Iowa.

**COME TO THE STABLE:** Loretta Young, Celeste Holm—Here is a very good picture, even for the small towns. The subject of religion is handled so well that even comedy is inserted in many situations to make this a very good picture.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

**I WAS A MALE WAR BRIDE:** Cary Grant, Ann Sheridan—Here is a really good show which is suitable for any situation. My patrons seem to be looking for some real good comedy and this filled the bill very nicely. **Business good.** Played Monday, Tuesday, August 28, 29.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

**MY BLUE HEAVEN:** Betty Grable, Dan Dailey—Good light entertainment through every foot of this film, of the usual Dailey-Grable variety. It won't appeal to the deep thinkers who are expected by producers of the Manckiewicz variety to go to a theatre in search of a psychopathic treatment. This picture provides a bit of a musical treat rather than a treatment of the deeper recesses of the brain or social problems of the day. Played Wednesday, Thursday, Friday, Saturday, August 16, 17, 18, 19.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

**PRINCE OF FOXES:** Tyrone Power, Orson Welles—Here is a picture not suitable for small towns. You would be wise to leave this alone, for it won't help

# Short Product in First Run Houses

## NEW YORK—Week of Sept. 18

**ASTOR:** Puss Cafe (Disney cartoon)...RKO  
Feature: Edge of Doom.....RKO

**CAPITOL:** Garden Gophers.....MGM  
Wrong Way Butch (Pete Smith).....MGM  
Feature: Summer Stock.....MGM

**MAYFAIR:** Beaver Valley (Disney).....RKO  
Feature: Treasure Island.....RKO

**PARAMOUNT:** Desert Hi-Jinx  
(Sportlight).....Paramount  
Saved by the Bell (Noveltoon)...Paramount

**Just for Fun (Pacemaker).....Paramount**  
Feature: Sleeping City.....Paramount

**RIVOLI:** Heap Hep (cartoon)....Paramount  
Fontane Sisters .....20th-Fox  
Feature: No Way Out.....20th-Fox

**ROXY:** If Cats Could Sing  
(cartoon) .....20th-Fox  
The Costume Designer.....RKO  
Feature: My Blue Heaven.....20th-Fox

**STRAND:** Champions of Tomorrow  
Warner Bros.  
Duckstrs (cartoon) .....Warner Bros.  
Wagon Wheels West.....Warner Bros.  
Feature: Tea for Two.....Warner Bros.

your business. Played Friday, Saturday, August 18, 19.—H. A. Corr, Community Theatre, Marwayne, Alb., Canada.

**STELLA:** Ann Sheridan, Victor Mature—A million-dollar star combination wasted in a picture that would have been a better vehicle for an Abbott and Costello type of star combination. After seeing Miss Sheridan in "I Was a Male War Bride" and Mature in "Samson and Delilah"—the customers were mickey-finned into seeing a conglomeration of footage that depicted nothing but wakes and grave digging—with the stars becoming stooges for the local undertaker. Played Tuesday, Wednesday, Thursday, Friday, August 1, 2, 3, 4.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

## United Artists

**GUN CRAZY:** Gregory Peck, Helen Westcott—A great love story with greater action—a little on the rough side, but very effective with an even better musical score by Victor Young, accentuating the mood of the picture. An embarrassing aspect of the picture though is that the distributors must have a tie-in with some commercial advertising agency, for this picture plugs a national meat concern by way of having most of the action take place in, through and about the name of the concern more conspicuous than the action taking place in the scenes involved. My advice to other unsuspecting exhibitors is to screen the picture first, prior to showing it to an audience, and delete the advertising. If any footage is left, then show it to the customers. This distributor already gave us pictures advertising beer, a soft drink and a national magazine. Played Saturday, Sunday, Monday, July 29, 30, 31.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

**JOHNNY HOLIDAY:** William Bendix, Allen Martin, Jr.—A good picture for any small town situation, but which was loused up in the middle of a tender scene by way of directly advertising a national brand of candy, and to make sure that the audience did not miss the plug, the dialogue was amended to include the words, "My favorite candy..." As a first production for producer R. W. Alcorn, he sure knew how to hit an unsuspecting exhibitor between the eyes with a direct ad. While most of us exhibitors are calloused to the many hundreds of ads sneaked into the pictures we show, this picture and the particular scene in question is a flagrant example of not only what is wrong with this business, but how far do producers and distributors expect to go? This type of production is another link in the handcuffs that bind movie audiences to their TV sets at home—from which medium they can get all the commercials they want plus good entertainment for free. Played Wednesday, Thursday, Friday, July 26, 27, 28.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

## Universal

**BORDERLINE:** Fred MacMurray, Claire Trevor—You'll be on the borderline yourself if you play this on preferred time. Buy it cheap and play it midweek. That is what we should have done. Played Sunday, Monday, Tuesday, August 13, 14, 15.—Don Howard, Logan Theatre, Logan, Iowa.

## Shorts

### Columbia

**DIZZY YARDBIRD:** All Star Comedy—This was a strictly corny slapstick comedy but they seemed to enjoy it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**DUNKED IN THE DEEP:** Stogie Comedy—Whatever you may think, when you hear your audience

really laughing, the Stooges are O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**PUNCHY COWPUNCHERS:** Stogie Comedy—A wacky western style slapstick comedy that had the house laughing.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**PUNCHY DE LEON:** Jolly Frolics—Really cute—everyone liked it. Be sure to book it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Metro-Goldwyn-Mayer

**YANKEE DOODLE MOUSE:** Gold Medal Reprint Cartoon—All of the Tom and Jerry cartoons are good, but I believe this one takes the cake. Fred Quimby, the producer, is a genius when it comes to this.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Twentieth Century-Fox

**FLYING SOUTH:** Terrytoon—Good cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**TALKING MAGPIES IN THE STOWAWAYS.** THE: Terrytoon—This we all enjoyed immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Universal

**MOTHER GOOSE ON THE LOOSE:** Lantz Technicolor Cartune—Another sorry cartoon that I got stuck with. I'd rather throw my money in the river than to buy such things as this.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## A Screen Guild Release

In the issue of September 2, in the What the Picture Did for Me department, the picture "Renegade Trail" was listed as a Paramount picture. Currently the film is released, as a reissue, by Screen Guild. It was produced by Paramount in 1939.

## Pine-Thomas Schedule 4 Technicolor Films

Producers William Pine and William Thomas have scheduled four Technicolor films during the next 12 months. The films are "The Last Outpost," "Crosswinds," "Hong Kong" and "The Rebel." All will be Paramount releases.

## Majors File Suits

RKO, 20th Century-Fox, Paramount, Warners, United Artists, Columbia, Universal and Loew's have filed suits against E. G. Crews in the U. S. District Court for the Eastern District of North Carolina, for damages based on alleged under-reporting of receipts at the Carolina and Orpheum theatres in Oxford, N. C.



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## Film Buyers Seldom Good Salesmen

THE more we travel the country, meeting managers on their own grounds and attending exhibitor conventions in all parts of the country, the more we become convinced that there is a double obligation involved in the management of motion picture theatres at the point of sale. Some exhibitors are fitted by nature to be buyers of film, and others, by inclination, are natural salesmen.

Film buyers, of necessity, look through the opposite end of the telescope, diminishing rather than enlarging; looking down their noses, hoping for the best but expecting the worst, and generally ready for it, well in advance. Circuits are fortunate in that they can afford to hire two guys, one for each job, and not try for any split personalities, such as are often necessary in small situations.

Now is the season for exhibitor conventions, and having attended them all, across the board, over a period of years, we can visualize in advance much of the undercurrent and the obvious that will be apparent as the clans begin gathering, at the William Penn, the Book-Cadillac and the Netherlands-Plaza. Much of the talk will be about film rentals, and very little of it will be about grosses. Hardly a word will be said about showmanship, this merry month of October, in the Grand Ball Room, or in the Bar downstairs, about *selling* films.

We frankly don't believe half we hear about the need for lower film rentals; we can't help but believe that showmanship is quite lacking in many situations where they try too hard to buy too close, and then rest on their oars, when it's their turn to row. The producer does his job, and the exhibitor has his to do, and in a majority of cases it is taken too much for granted that the party of the first part is responsible for results while the party of the second part is just an innocent bystander.

Much of this is the fault of the producers themselves, who spend too much time and money in pre-selling their product direct to the public and not enough in providing the

### A DESTRUCTIVE POLICY?

Pete Wood, executive secretary of the Independent Theatre Owners of Ohio, has written to industry leaders, and to the Round Table, with a protest against the vicious "Kids Free" practice so prevalent in drive-in theatres, which he says must have a serious impact on box office receipts.

We agree; but, unfortunately, the policy as it applies to drive-ins has progressed too far to be stopped by any other than individual action, if, as and when the owners themselves will change their policy. It has come about, of course, through charging admission only to the adults in a car, and there has been some reason for it.

This summer, in Florida, where drive-in competition is something, the managers of circuit houses met competition by also admitting children free *when accompanied by parents*, and making it clearly a *summer policy*. Perhaps, in-town theatres will have to do the same thing in the future, but not after the fall season begins (and drive-ins begin to close for winter).

Also, drive-in theatres generally have been playing sub-subsequent runs, far behind the in-town theatres on availability schedules. Gradually this protection period has been growing less and the drive-in operations have been creeping up. So, it is a matter of education, whether or not the public will continue to expect free admission for children when newer films are shown as they have in the case of old movies or via television.

essentials of showmanship at the box office line, in proper cooperation with theatre managers who meet the public at the point of sale. You simply can't do the whole job in advance, nor is it possible for the manager to expect a package which includes his normal share of the showmanship involved, all wrapped and delivered as part of the deal.

Wilfred P. Smith, owner-manager of the Garden Auto-Torium theatre, Ledgewood, N. J., a Round Table member who became a regular contributor to *Better Theatres* as a consulting expert on drive-in theatre operation, announces that he is staying open this fall and winter, with bookings made up to the Christmas holidays. Bill has installed car heaters which are as convenient as in-car speakers. And he is fighting his own battle against television.

For instance, he accents color in the films, and his huge screen, as two things most likely to meet competition from television sets. He stresses the difference between his new films and the oldies seen on the air waves. Without knocking the rival field, he can make it obvious that there is a substantial difference in projection results, in favor of the Auto-Torium. And we note a certain change in the market for television sets. You can now buy "repossessed" sets for a fraction of original cost, because so many have grown tired of the deal. And it becomes more apparent that the customer pays about 36% for "hiring" the credit purchase.

We never quite get over our pleasure at seeing further examples of the fine color pages which come from the Fox Wisconsin theatres, usually credited to Rudy Koutnik and the Palace theatre in downtown Milwaukee. Now another is at hand, and this time in three colors, proclaiming "I prefer Motion Pictures—" and signed, in the margin, by sixteen typical patrons, whose photos and comments are printed. Center of the page carries preliminary notice of a dozen coming attractions, while the bottom of the page advertises current shows at the Wisconsin, Palace and Strand theatres, with enough room left for a few commercial sponsors who help underwrite the cost. Our renewed compliments to Mr. Harold J. Fitzgerald for the outstanding job of newspaper relations.

—Walter Brooks



# Pictures From Great Britain

There are plenty of good showmen in old England, and Round Table members across the seven seas may always learn something by reading carefully what British managers are doing, and profiting by their examples.



David B. Williams, manager of the Blue Hall cinema, Islington, turned his paybox into a booking office for first-class passengers for "Ticket to Tomahawk," with trains leaving at regular intervals.



The "out of this world" exploitation of "Destination Moon" at the Leicester Square theatre, in London, gave proof of the fact that British showmen know how to handle the sailing of a space ship.



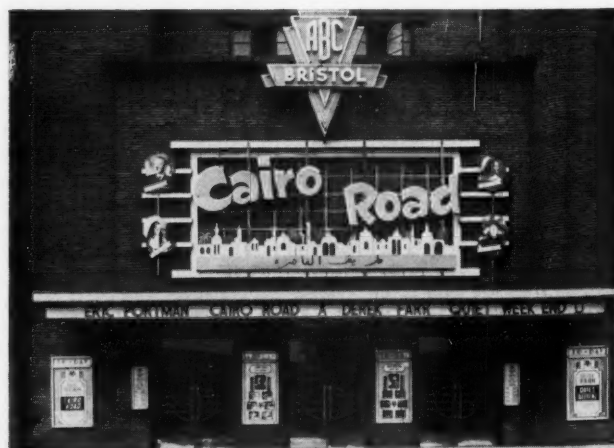
Arthur Lowrie, manager of the Ritz cinema, Hastings, used these grotesque carnival characters as sales approach for "The Happiest Days of Your Life."



Denis F. May, manager of the Bristol cinema, Birmingham, devised the interesting combination of cut-out letters and pictorial setting for "Cairo Road" shown on his theatre front, below.



Peter Myott, manager of the Electric theatre, Torquay, created this tableau to exploit "Ichabod and Mr. Toad," which was paraded in a local carnival procession, seen by 100,000 onlookers, to win first prize as the most original exhibit.



# Woman Manager Tames Teen-Age Delinquents

The *New York World Telegram*, the other evening, carried an amusing by-line story under a Teaneck, N. J., date line, where you may remember, a mere man, managing the Teaneck Theatre had come out so badly in his handling of a teen-age problem that he locked out all of the juveniles and landed a story in New York metropolitan newspapers, just across the river. It seemed that the former manager (by this time, he *was* the former manager) couldn't take it, nor could he cope with the problem of keeping order and protecting his property.

It was quite obvious that there were no dangerous or criminal characters, involved. Just the average suburban youngsters, on the loose, and improperly supervised. The cleverly written description of what happened, as recited in the *World-Telegram*, merely announced that Mrs. Cornelia Corneille, a motherly gray-haired widow, is the new manager, and that she has the situation well in hand. Handling six children of her own, and then six grand-children, has given her confidence, come what may in the juvenile delinquency department. She has been holding a few meetings with little groups of her customers, during the summer.

One big boy stood up and asked, "Who will handle the trouble, when it comes up?" and she answered, "Why, I will, of course!" and nobody disputed it. Last Friday, the teens flocked in, celebrating a "Back to School" showtime, and they were geared for their usual fiesta, the first reunion since last spring. A couple of Chamber of Commerce representatives were on hand to observe the peace and decorum. There wasn't any rumpus; you could hear every word the actors said. Mrs. Corneille says, "I really like

teen-agers," and they say, with obvious respect, "She's okey!" The flick of a flashlight in the face of a disturber is sufficient. The light probes out youngsters relaxed in their favorite position, slumped on spine with feet up, but in no time, things get considerably more formal.

Our favorite Round Table members who qualify in this school of management are Mrs. Bess Power, manager of the all-night Regent theatre, in Kansas City, and Mildred FitzGibbons, formerly manager of the Skouras Roosevelt theatre in Flushing, Long Island. We saw Mrs. Power in Kansas City a week or so ago, and she was on the job, as usual. It's a rough audience and a difficult turn of the clock, through the small hours. Mrs. Power has but to walk down the aisle and things get calm, very calm. She told us, the other night, a newcomer started to throw his weight around, not knowing what he was up against. She used diplomatic approaches and then went back up the aisle. He followed her out, and into the street. Close behind were a few of her regular customers, and when all was quiet again, they said, "You know, Mrs. Power, you are never alone!"

Mildred FitzGibbons, one of the most aggressive and competent of Round Table members, and winner of the Quigley Grand Award in 1947, is on vacation this summer, after her strenuous and successful tenure with the difficult Roosevelt theatre, in Flushing, Queens. She has been visiting her family in St. Louis and will stay on leave until snow flies. She has earned it, after the demonstration of showmanship and management which she created in a theatre that had all the strikes against it.—W. B.

# "Moon" Has Phenomenal Promotion

Leon Brandt, publicity-advertising head for Eagle Lion Classics, and Lige Brien, exploitation director for the company, are using the exploitation set by "Destination Moon" in its first runs as the pattern for succeeding playdates across the country. It is conceded that the sensational seven weeks' run at the Mayfair, on Broadway, revealed "one of the best exploitation pictures to come out of Hollywood in many a moon."

In Philadelphia, Charles Judge, manager of the Trans-Lux theatre, arranged a special tieup with the Planetarium of Franklin University, which plan can be followed in many college towns, insofar as special press previews are concerned, with University backgrounds. The sponsorship of the college resulted in the sending of 6,000 postcards to their mailing lists in the area. Although no paid time was arranged, the picture broke on seven programs.

Nestor Auth, manager of the Palace theatre, Akron, Ohio, made an outstanding tieup with the Naval Air Station to dispatch seventy (70) planes into the air, for the ostensible "Destination Moon." The planes flew directly over the Palace, and in front of the theatre a U. S. Navy truck maintained ground-to-plane communication, over an amplified speaker system. Volunteers from the huge crowds were asked to talk to pilots in the air above, with the entire proceedings heard at the street level, and over radio station WHKK by a listening audience. The *Akron Beacon's* Inquiring Reporter asked his readers if they thought a trip to the moon was really possible and this was used over several days as a teaser campaign to build interest in the coming attraction.



Excellent use of large pressbook mats, plus an artist's drawing to make the head for a full-page ad, placed by the Butterfield theatres of Michigan in the Flint and Saginaw newspapers for circuit houses.

## "Clean Block" Campaign Credits Met Theatre

Adam G. Goelz, manager of the Met theatre, catering to colored patronage in suburban Baltimore, cooperated in a "Clean Block" campaign sponsored by the neighborhood *Afro-American*, and won plaudits from the mayor and city officials, in addition to front page publicity. Special show, in which the theatre staff took part, was attended by 1,500 persons, impressed with the idea of 154 "clean blocks." The mayor's cleanup committee awarded \$100 for the best block, but all were shining.

## Credit to M. Pysyk

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., submits tear sheets with news stories of the "treasure hunt" conducted in Norwich as exploitation for "Treasure Island," with the cooperation of local playgrounds. Over 500 children participated and the stunt caused plenty of comment and publicity. Joe says credit goes entirely to assistant manager Matilda Pysyk.

### Announcing Our FALL FILM FESTIVAL

(Theatre Sign Here)

or "Better-Than-Ever" Movies

<p><b>THE BLACK ROSE</b> Introducing Tyronne Power Gladys Hasty</p>	<p>Hollywood is launching the new movie season with a backlog of more than 200 Grade-A pictures!</p> <p>For months, studios have been working with better-than-never industry to bring out the greatest array of superior attractions ever produced!</p> <p>These new better-than-never movies follow no cycle or pattern, but are designed to please a wide variety of tastes. All are keyed to one important note... ENTERTAINMENT!</p> <p>Here we announce the first of these new movie attractions to start our Fall Film Festival... and these are only the beginning of a series of pictures which will PROVE to your satisfaction... and ours!... that—</p> <p><b>MOVIES Truly Are BETTER THAN EVER!</b></p>	<p><b>ALL ABOUT EVE</b> Betty Hutton Gary Merrill</p> <p><b>NO WAY OUT</b> Richard Widmark Linda Stirling</p>
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Senn Lawler, advertising and publicity director for Fox Midwest theatres in Kansas City, provides mats for the new "Fall Film Festival," which may be built up locally or cut to fit circumstances.





## RULES OF THE

# QUIGLEY AWARDS

**Q** TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

**QUIGLEY AWARDS COMMITTEE  
MANAGERS' ROUND TABLE**

1270 Sixth Avenue, New York 20, N. Y.

MANAGERS' ROUND TABLE, SEPTEMBER 23, 1950

# Selling Approach

**THE BLACK ROSE**—20th Century-Fox. In Color by Technicolor. The Hordes of Kublai Khan Are on the March! All the magnitude and adventure of a great novel is on the screen. When Empires Crumbled and Conquering Armies Marched in the Adventure of the Ages. Filmed along the fabled route of Kublai Khan. A vast spectacle in authentic settings. The most advertised, most publicized, most exploited motion picture ever made. "The Black Rose" has had the benefit of \$500,000.00 in national magazine advertising; look for this benefit at your box office. It had the benefit of the greatest promotional campaign ever provided in motion picture history. There are seventeen pages of national and local merchandising tieups in your pressbook. Study them and make use of the excellent preliminary work that has been done. Follow the promotion pointers outlined in the pink pages. 24-sheet and other posters are colorful and pictorial, with dramatic strength. Some Round Table members in the first runs have "sniped" their towns with 24-sheets. There is a jumbo herald which keys the campaign for small situations; buy it and use it. Follow it for advertising style. A picture of this calibre deserves added advertising, use extra materials in unusual ways for emphasis. Do something you haven't done recently for a splash. Newspaper ad mats are strong and will sell this powerful attraction. The large display sizes are augmented with an assortment of teasers and slugs. There isn't much choice, but ample sizes and shapes for every situation. "The Black Rose" opened in 500 theatres over the Labor Day holiday. Make the most of the terrific impact in the pre-selling which the picture has had through such advertising and publicity. The book was a best-seller and is well known; use the 35¢ movie edition for tieups.

**LOUISA**—Universal-International. The funniest thing that ever happened to a family. The truth about "Louisa" will make everybody laugh. Pop lost his job; Mom lost her manners; Sister lost her boy friend; Sonny lost his appetite; the grocer lost his heart; the whole family's NUTS! They're so funny, the maid is working for free. Real advertising possibilities and materials to work with in this fine family picture. The 24-sheet and other posters sell the idea, with a nice chance for cut-outs. There's a good herald, which carries all the best of the sales approach. Newspaper ad mats are varied and numerous, with several to illustrate "the family" and introduce them, one by one. You can find this layout also in the utility mat which is furnished. It helps to identify the members of this fantastic family in advance. A very large 8-column ad mat will serve as a herald if you print your own. There are six "teaser ads" and six "teasem" ads, well worth your careful attention. The "teaser" ads will arouse curiosity in advance; the "teasem" styles are for use after the picture has opened. You can credit Universal with having developed some ingenious stuff to advertise this picture. We like ad mat No. 207 for the idea in it, but there are several that qualify as "something new and different" for your newspaper advertising. A special "one-minute" teaser trailer is free, in advance of the regular one from National Screen. A special "exploitation kit" is mentioned in the pressbook, but we didn't get one. Try for it by writing direct to your exchange. Promise your patrons another picture as funny as "The Egg and I" and tell them to bring the whole family to see it. Cute idea, used by Round Table members, is to place a poster with the family group from "Louisa" behind a Venetian blind which may be opened and closed by onlookers.

## Joe Samartano Sends in A Center-Double Splash

J. G. Samartano, manager of Loew's theatres in Baltimore, shows proof of his co-operative coverage for "Summer Stock" with a center-double in the *Home News*, devoted generally to "Loew's Wonderful New Movie Season," and particularly, to "Summer Stock," which was current at the Century theatre. Paper is tabloid, so the center-double was in full newspaper page size, and stood out in the format. A group of local merchants helped to put it over.

## A Night in the City

Herman Berlin, manager of the Laurelton theatre, Laurelton, L. I., tied up with a local travel agency in his suburban town to sell "Night and the City" as a vacation trip.

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# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 125 attractions and 12,066 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 16 preceding issues of the HERALD. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	39	30	32	—
Annie Get Your Gun (MGM)	70	73	13	—	—
Asphalt Jungle, The (MGM)	—	10	64	53	18
Barricade (W.B.)	—	3	16	70	42
†Beau Geste (Para.)	—	3	5	—	5
Big Hangover, The (MGM)	1	96	62	43	13
Big Lift, The (20th-Fox)	—	4	56	170	18
Black Hand (MGM)	—	1	5	102	27
Black Rose, The (20th-Fox)	14	13	15	—	1
Bodyhold (Col.)	—	—	—	4	1
Boy from Indiana (E.L.C.)	—	—	3	3	5
Bright Leaf (W.B.)	13	41	35	19	28
Broken Arrow, The (20th-Fox)	48	28	13	1	—
Buccaneer's Girl (U.I.)	—	16	22	31	21
Caged (W.B.)	2	26	19	96	6
Captain Carey, U.S.A. (Para.)	1	8	53	87	36
Capture, The (RKO Radio)	—	—	1	5	5
Cargo to Capetown (Col.)	1	1	104	43	22
Cariboo Trail, The (20th-Fox)	—	10	27	7	—
Champagne for Caesar (U.A.)	—	23	32	10	6
Cheaper by the Dozen (20th-Fox)	184	62	12	67	4
Cinderella (RKO Radio)	29	39	66	71	3
Colt .45 (W.B.)	12	75	113	21	5
Comanche Territory (U.I.)	10	55	72	65	21
Conspirator, The (MGM)	—	7	36	13	26
Convicted (Col.)	1	2	2	13	3
†County Fair (Mono.)	—	1	2	—	1
Crisis (MGM)	—	—	10	30	29
Curtain Call at Cactus Creek (U.I.)	—	—	35	131	6
Damned Don't Cry, The (W.B.)	2	13	69	126	33
Daughter of Rosie O'Grady, The (W.B.)	4	48	96	101	16
D.O.A. (U.A.)	—	6	15	2	2
Desert Hawk (U.I.)	—	2	12	2	—
Destination Moon (E.L.C.)	1	7	—	1	—
Destination Tokyo (W.B.)	1	1	1	—	8
Duchess of Idaho (MGM)	27	89	41	2	—
Eagle and the Hawk, The (Para.)	1	32	106	141	7
Fancy Pants (Para.)	2	11	9	5	—
Father of the Bride (MGM)	90	168	31	5	1
Flame and the Arrow, The (W.B.)	7	31	40	4	3
Fortunes of Capt. Blood (Col.)	—	13	10	12	3
Furies, The (Para.)	—	3	19	13	11
Golden Gloves Story, The (E.L.C.)	—	—	7	5	6
Golden Twenties, The (RKO Radio)	1	4	1	1	—
Good Humor Man, The (Col.)	—	2	18	78	9
Great Jewel Robber, The (W.B.)	—	—	2	3	3
Gunfighter, The (20th-Fox)	4	42	95	60	37
Happy Years, The (MGM)	—	2	32	10	4
House by the River (Rep.)	—	78	—	2	4
I Was a Shoplifter (U.I.)	—	—	2	4	2
In a Lonely Place (Col.)	—	—	9	34	19
Intruder in the Dust (MGM)	—	1	1	1	6

	EX	AA	AV	BA	PR
Jackie Robinson Story, The (E.L.C.)	—	13	12	7	91
Kid from Texas, The (U.I.)	10	22	26	72	—
Kill the Umpire (Col.)	—	17	48	107	20
Kiss for Corliss, A (U.A.)	1	1	8	7	2
Kiss Tomorrow Goodbye (W.B.)	—	1	5	4	9
Lady Without a Passport, A (MGM)	—	—	12	7	11
Lawless, The (Para.)	—	—	9	27	13
†Life of Her Own, A (MGM)	—	2	1	1	—
Lives of a Bengal Lancer (Para.)	—	3	5	—	8
Louisa (U.I.)	4	12	19	9	—
Love Happy (U.A.)	—	6	44	28	—
Love That Brute (20th-Fox)	—	—	3	94	25
Ma and Pa Kettle Go to Town (U.I.)	83	84	75	44	1
Mother Didn't Tell Me (20th-Fox)	—	8	22	115	2
My Blue Heaven (20th-Fox)	10	10	5	1	—
My Friend Irma Goes West (Para.)	7	62	64	28	2
Mystery Street (MGM)	—	2	6	3	2
Nancy Goes to Rio (MGM)	—	10	73	80	10
Night and the City (20th-Fox)	—	1	28	11	9
No Man of Her Own (Para.)	—	6	33	78	64
No Sad Songs for Me (Col.)	1	2	35	59	57
One Way Street (U.I.)	—	—	5	4	5
Our Very Own (RKO Radio)	29	9	12	—	—
Outriders, The (MGM)	1	16	75	75	74
Outside the Wall (U.I.)	—	4	5	56	3
Paid in Full (Para.)	2	7	27	52	4
Palomino, The (Col.)	2	2	12	3	4
†Panic in the Streets (20th-Fox)	—	—	—	7	3
Peggy (U.I.)	2	24	71	10	4
Perfect Strangers (W.B.)	—	—	12	71	26
Please Believe Me (MGM)	—	11	103	46	8
Pretty Baby (Col.)	—	—	5	13	8
Quicksand (U.A.)	—	—	12	11	6
Reformer and the Redhead, The (MGM)	2	13	121	87	38
Return of the Frontiersman (W.B.)	—	2	7	12	5
Riding High (Para.)	4	33	76	95	14
Rock Island Trail (Rep.)	—	5	20	20	13
Rocketship XM (Lippert)	3	9	8	1	2
Rogues of Sherwood Forest (Col.)	—	99	16	17	2
Samson and Delilah (Para.)	12	20	5	—	1
Sands of Iwo Jima (Rep.)	11	12	—	1	—
Savage Horde, The (Rep.)	—	—	5	13	2
Secret Fury, The (RKO Radio)	—	—	15	147	34
711 Ocean Drive (Col.)	2	5	18	4	—
Shadow on the Wall (MGM)	1	4	3	9	24
Side Street (MGM)	—	3	44	64	11
Sierra (U.I.)	—	13	45	13	5
Skipper Surprised His Wife, The (MGM)	—	2	9	40	7
Spy Hunt (U.I.)	—	—	4	—	—
Stage Fright (W.B.)	—	3	88	19	33
Stars in My Crown (MGM)	61	22	14	5	—
Stella (20th-Fox)	—	3	46	42	16
Summer Stock (MGM)	2	10	7	1	—
Sunset Boulevard (Para.)	6	3	6	10	3
Tarzan and the Slave Girl (RKO Radio)	1	17	18	8	—
Tea for Two (W.B.)	3	5	1	—	—
Three Came Home (20th-Fox)	6	61	74	45	6
Three Little Words (MGM)	23	34	13	—	—
Ticket to Tomahawk, A (20th-Fox)	10	6	73	102	24
Treasure Island (RKO Radio)	5	18	38	—	2
Trigger, Jr. (Rep.)	—	—	2	3	—
†Twilight in the Sierras (Rep.)	—	1	5	—	—
Under My Skin (20th-Fox)	—	1	40	13	17
†Union Station (Para.)	—	—	1	4	—
Wabash Avenue (20th-Fox)	6	40	80	106	18
Wagonmaster (RKO Radio)	—	7	10	97	6
Where the Sidewalk Ends (20th-Fox)	1	—	23	17	4
White Tower, The (RKO Radio)	1	4	14	13	2
Winchester .73 (U.I.)	26	79	59	7	4
Woman of Distinction, A (Col.)	—	6	32	73	16
Woman on Pier 13, The (RKO Radio)	—	3	7	16	2
Yellow Cab Man, The (MGM)	4	22	72	80	2
Young Man With a Horn (W.B.)	1	4	16	104	29

# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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THEATRE — FOR SALE OR LEASE. FULLY equipped for motion pictures, vaudeville or shows. Approximately 1,000 seats. LAFAYETTE THEATRE, Batavia, New York, c/o Faber, 1476 Walton Ave., N. Y.

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BE WARY—BEWARE WHEN BUYING REBUILT equipments. Get it from established reliable source. Our record—24 years' square dealing—speaks for itself. Holmes Educators, \$550; Simplex Acme, \$795; Simplex SP or Standard, \$995—all dual equipments with 2,000' magazines, lenses, amplifier, speaker, etc. Super Simplex Heads (like new), \$895 pair. All available on Time Payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

BUY NOTHING! COMPARE OUR OFFERINGS first! Three unit Automatticket register, rebuilt, \$200; Strong 60 ampere Lamphouses, rebuilt, \$275 pair; pair DeVry ESP Portable Projectors, good, complete, \$215; Strong 1 kw Lamphouses, rebuilt, \$350 pair; pair Holmes Educators, rebuilt, complete, \$525; Series II Lenses, \$35 pair; Rear shutters for Simplex, \$40 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

COMPLETE 350 SEAT THEATRE EQUIPMENT. Simplex Projectors, low-intensity lamps, rectifiers. Western Electric Sound, perforated screen, high and low frequency speakers, 350 upholstered seats, hand rewind, record changer, Griswold splicer, reels, film cabinet, spare parts. One Manley Popcorn machine (used 3 months cost \$850). A complete theatre—All you need is a suitable building. Worth \$9,000. Best offer takes it. J. C. KELLEY, Lincoln, New Hampshire.

## NEW EQUIPMENT

EXHIBITORS! SAVE AT STAR! RECTIFIER bulbs, first quality, \$4.75; plastic Screens 38c foot; wire Reels \$1.95; aluminum \$2.69; Parts for Simplex 30% off; 60 ampere Rectifiers \$195 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SELLING THESE AT DEALERS' COST WHILE our stock lasts! New Booth Equipments for theatres \$250; for drive-ins \$395; actually 1/2 off market price! Special: New Latest Morelite Monarc 70 ampere lamps with 14" reflectors \$695 pair; 75 amp. 220V 3PH rectifiers, \$197.50 each. Time Deals and Trades Too! Send for details. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

S. O. S. CUTS PRICES IN RISING MARKET. Fall Specials (limited time only):—White vinyl plastic Soundscreens, flameproofed and fungusproofed 35c sq. ft.; beaded 45c. 15 Amp. Rectifier bulbs (1500 hrs.) \$4.59; Projector Oil 85c gallon; Order now and save plenty! S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

## POSITIONS WANTED

CAPABLE MARRIED MAN AGE 44 NOW EMPLOYED as manager desires change. 20 years in show business, all phases. Has family. Sober, church man. If you have manager troubles I am your man. Write for details. References exchanged. BOX 2481, MOTION PICTURE HERALD.

FILM MAN—22 YEARS' EXPERIENCE IN motion picture business. Now available as buyer-booker for circuits. Familiar all angles. BOX 2480, MOTION PICTURE HERALD.

NEW IDEAS — NEW BLOOD. IMAGINATIVE young man wishes to be trained your way as assistant to executive. College graduate, 23, veteran. Diversified business background. Seeks responsible, challenging position. Box 2484, MOTION PICTURE HERALD.

MOTION PICTURE OPERATOR, NEW YORK city license, desires position as projectionist. BOX 2485, MOTION PICTURE HERALD.

MANAGER, 17 YEARS' EXPERIENCE IN ALL phases of operation. Married, Age 36, World War 2 veteran. Will consider any state. Available after January 1st. Reply BOX 2487, MOTION PICTURE HERALD.

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ONE STOP STORE SPECIALS—SENSATIONAL —New Bridgematic Jr. 16mm developing machines (incl. tax) \$995; Auricon Cinevoice, demonstrator, \$355; 5 Ton Refrigeration Plant, 230 DC motor \$395; Cineflex 35 Camera, 12V or 24V motor, 3 lens, 2 magazines, tripod, \$1500 value, \$495; Eyemo 35 Spider turret newsreel camera, with motor mounting, less lens \$495; Wall 35mm Movietone single system sound camera, B. Maurer galvanometer, 4 lens, motor, 2 magazines, tripod, amplifier, \$7000 value, \$3495; Late Auricon Pro 16 unit, powerpack, parallax finder, NR amplifier, lens, tripod, microphone boom, etc. \$3000 value, \$1495; Ultra 24" Sunspots 5000W with rolling stands, \$250 value, \$77.50; Olsen Creco 5000W Sr. 15" fresnel spots on rolling stands, similar to B. M. & M. R., \$300 value, \$127.50; Cinephon 35 news camera, motor, & 4 lenses, \$795; Eyemo Newsreel Cameras less lens and viewfinder \$75; Rotary Stabilizer Film Phonographs, \$395; Auricon 12V/110AC powerpacks in case \$55. Send for Catalog Sturelab Supplement. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

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WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

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DRIVE-IN THEATRE MANAGER. PERMANENT situation. Must be wide awake exploiter. Send detailed qualifications with photo and salary expected in first letter. HAL J. LYON, Franklin, Va.

MANAGERS AND ASSISTANT MANAGERS, large Connecticut circuit. Opportunity for advancement. Give all details and references. BOX 2486, MOTION PICTURE HERALD.

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LOTS OF 200 TO 1000 HEYWOOD-WAKEFIELD and American chairs. 600 American padded back spring cushion folding chairs. 150 Kroehler push-back chairs. 300 Stafford chairs. Ask for description and photos. Let us know the quantities that you need. ALLIED SEATING CO., 234 West 44th St., New York 18.

## BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1950-51 edition ready soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## DRIVE-IN EQUIPMENT

GOING INTO DRIVE-IN BUSINESS? ORDER equipment now (before prices rise) and save plenty! Small deposit will hold equipment until ready for delivery. Buy on S. O. S. Easy Payment Plan—pay out of income. Complete booth outfits from \$1595. S. O. S. Co-Op Speakers \$16 pair including junction box. Buy sample pair and compare. Telescal 14-2 underground cable \$47.13M. Masonite marquee letters 35c up. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

KIDDIE RIDES AND OPERATORS FOR LEASE to Southern drive-in theatres open for business all winter. Contact F. SHAFER, Washington, Indiana.



# Paramount's "Union Station" To Be Sold To Millions Thru Huge TV And Radio Coverage

**PLANS FOR AIRWAVE SELLING BELIEVED TO BE BIGGEST EVER—  
AS PATTERN IS SET FOR COUNTRY-WIDE DUPLICATION**



**SATURDAY EVENING POST** NOVEL that thrilled millions becomes "screen thriller—and a terrific one!" says Hollywood Reporter.

**"UNION STATION"** starring **WILLIAM HOLDEN • NANCY OLSON**  
**BARRY FITZGERALD** with Lyle Bettger • Jan Sterling • Produced  
by Jules Schermer • Directed by Rudolph Maté • Screen-  
play by Sydney Boehm • Based on a Story by Thomas Walsh

Air-selling of "Union Station" at N. Y. Paramount early in October will reach an estimated hundred million listeners from Maine to Washington and west to Pittsburgh—and will set the mold for engagements everywhere to effect the same tie-up thru the Sister Kenny Foundation.

With all major TV and radio networks cooperating, plan reaches its peak in late September and early October. Many engagements in listening area will benefit—and all dates can duplicate plan thru local radio stations and local Sister Kenny Committees.



**NEWCOMERS ARRIVE IN "UNION STATION."**  
Star-making Paramount welcomes 3 new faces, Nancy Olson, Lyle Bettger, Jan Sterling. They shine in addition to famous names William Holden, Barry Fitzgerald.

# The Product Digest

## The Glass Menagerie

**Warner-Chas. K. Feldman Group  
Prod.—Drama of Frustration**

Tennessee Williams' play of frustration and underlying tragedy, holder of the New York Drama Critics Circle Award, becomes an interesting attraction along lines considerably removed from the routine. The principal performances, held to four characters, are excellent. The direction is in harmony with the play from which the film version draws. The story—actually an episode—is punctuated with a haunting quality and some humor, but its principal elements, faithful to its counterpart, deal with frustration and the tragic overtones arising out of that circumstance.

"The Glass Menagerie" centers entirely in a downbeaten section of St. Louis. Gertrude Lawrence, distinguished stage actress, is the mother who finds refuge in the lost world of the Old South and the crinoline age. Arthur Kennedy is her restless son, tied by natural bonds but seething internally with revolt that eventually carries him off to sea and what he hopes will be surcease and adventure. Third member of this unhappy family is crippled Jane Wyman, shy and retiring and living largely in her own world of which a glass menagerie of horses and miniature animals is the center.

Miss Lawrence is the devoted and well-intentioned, but tyrannical mother. In her blundering way she makes living pretty intolerable for her two children. Kennedy, worker in a shoe factory, puts up with it as long as he can, then starts his marine wanderings without succeeding in completely forgetting his family, or at least his sister. Kirk Douglas temporarily enters this frustrated circle as a "gentleman caller" brought home to court Miss Wyman at Miss Lawrence's insistence.

There is much to-do, and it is pathetically caught, over the preparations and the gallant and touching effort which the mother undertakes. It turns out that Douglas is engaged to another girl so the house of hopes immediately collapses. But what he does in his homely and practical way to fortify Miss Wyman's self-confidence in relation to the world around her opens up a horizon which the girl had never thought possible for her. She reacts accordingly which suggests that some day she may find happiness, although the film closes with the outcome decidedly open. It is not what is normally regarded as a satisfying ending from the viewpoint of the average motion picture audience.

This is a whip-like dramatic content for a motion picture. If "The Glass Menagerie" is more a stage play than a film, it is the Williams original which, of course, is responsible. Concerned here are intangibles in moods—moods of the individual wrestling with his own problem and moods developing from the emotional conflict of one character in relation with the others. There is virtually no progressive dramatic action, nor could there be if Warners were to abide by their source material.

There will be no dispute, however, over the calibre of the acting. Miss Lawrence is decidedly competent in a never-easy role. Kennedy and Douglas, playing straight parts straight, are very good. Yet there will be much opinion to support the conviction that it is Miss Wyman who delivers the best job of all. She interprets the role of Laura with a sensitive understanding that projects itself beautifully to the audience.

This film obviously will require careful merchandising. It can be stressed as a woman's picture. By all means, it ought to be emphasized for its known values—the prize-winning Broadway play, the unusual complexion of its theme, the weight of its performances, the heart-break which is in it and the emotional appeal which surmounts repetitive dialogue and situation.

Irving Rapper directed for co-producers Jerry Wald and Charles K. Feldman. Williams adapted his own play, with Peter Berners.

*Reviewed at the Warner home office. Reviewer's Rating: Very Good.—RED KANN.*

Release date, October 28, 1950. Running time, 107 minutes. PCA No. 14172. General audience classification.

Laura .....	Jane Wyman
Amanda .....	Gertrude Lawrence
Tom .....	Arthur Kennedy
Jim .....	Kirk Douglas
Ralph Sanford, Ann Tyrell, John Compton, Gertrude Craner, Sara Edwards, Louise Lorrimer, Cris Alcáide, Perdita Chandler.	

## The Holy Year at the Vatican

**Astor Pictures—Documentary**

One of several similar pictures released opportunely in this designated Holy Year of the Catholic Church, this was produced by Richard de Rochemont for the March of Time, and is released by Astor Pictures.

It is strictly documentary in material and presentation, and is well done and interesting. Of course, the basic and most emphatic sphere of interest will be for Catholics, although people of all faiths may well find the subject of general interest. The Right Reverend Monsignor Fulton J. Sheen delivers the commentary effectively.

Of particular interest in the presentation are scenes depicting the remarkable achievements of such artists as Raphael and Michelangelo, adorning the walls of many of the buildings; the makeup and duties of the various groups of guards employed at the Vatican, notably the Swiss Guards; the library, and the re-

markably preserved ancient sculpture unearthed during the work involved recently in the enlargement of underground tombs.

It is interesting to note that Vatican City is a self-contained community, but dependent on the outside for sustenance.

The film audience is conducted, in effect, on a tour of the tiny, sovereign state, Vatican City, responsible to no power, and free of involvement politically even with Italy or the city of Rome. The remarkable history of the Church of Rome is stressed in Monsignor Sheen's narration, and pictured are the various monastic orders which attach to the Catholic Church and have their central units in the Vatican.

Of special interest to the people of this country probably will be the scenes of the Holy Year pilgrimage of a large group of Americans to the Vatican, headed by Cardinal Spellman of New York. There are a number of scenes of the Pope, shown in audience and before the populace, effectively photographed.

*Reviewed at a New York projection room. Reviewer's Rating: Good.—CHARLES S. AARONSON.*

Release date, October 1, 1950. Running time, 66 minutes. General audience classification.

## Prisoners in Petticoats

**Republic—Frameup**

This is a routine cops and robbers drama with a naive girl thrown in to place it slightly out of the ordinary. Associate producer Lou Brock and director Philip Ford do not have too much material to work with but they make the best of what they do have.

The story deals mainly with a young pianist who falls for the good manners and fine clothes of a gang of mobsters. She is warned by a handsome young investigator, who has fallen in love with her, that she is associating with gangsters. She refuses to believe him and becomes involved with a robbery and some killings. The detective helps her prove her innocence, capture the killers and resolve all the problems at hand.

One of the film's high spots is the girl's stay in prison. The penal establishment is one of the newer correction houses and her duties are not directed by the usual hardened matrons. This was a welcome change.

Valentine Perkins and Robert Rockwell give acceptable performances as the leads. There are sufficient fight and shooting scenes to hold audience interest.

*Reviewed at the Republic home office in New York. Reviewer's Rating: Fair.—ROBERT H. PERILLA.*

Release date, September 18, 1950. Running time, 60 minutes. PCA No. 14614. General audience classification.

Joan Grey .....	Valentine Perkins
Mark Hampton .....	Robert Rockwell
Danni Sue Nolan, Anthony Caruso, Tony Barrett, David Wolfe, Alex Gerry, Michael Carr, Queenie Smith, Bert Conway, Rudy Rama, Marlo Dwyer, Russ Conway, Marta Mitrovich.	

(Continued on following page)

**SHOWMEN'S REVIEWS  
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SHORT SUBJECTS  
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## Redwood Forest Trail

**Republic—Cowboy and a Boys' School**

Rex Allen rides the wooded trails in this film to save a mountain forest school for underprivileged boys. A little bit of practically all that is considered Western is tossed into this unpretentious picture.

Rex and his partner Alfalfa Switzer, forest rangers, spend their time tracking down the murderer of Jeff Donnell's father and saving the boys' school from foreclosure. Miss Donnell has almost been convinced by her suave

attorney—the real killer—that the boys are responsible for the death of her father and she is prepared to take over the property of the school. Rex captures her heart and the killers and all ends well.

The leads receive capable support from Jane Darwell, Pierre Watkin and Jimmy Ogg. Director Philip Ford does a fine job shooting the final wild chase and gun battle scene which is filmed with a forest fire for a background.

Allen sings "Old Smoky" and "Sourwood Mountain" in fine cowpoke style. Western fans may find this picture lacks sufficient action.

Jeff Donnell and Rex Allen are believable

and manage to keep this mystery on horseback moving. The film's scenic background is pleasing, thanks to John MacBurnie's cameras. The screenplay is by Bradford Ropes.

*Reviewed at the Republic home office. Reviewer's Rating: Average.—R.H.P.*

Release date, September 18, 1950. Running time, 67 minutes. PCA No. 14236. General audience classification.

Rex Allen ..... Rex Allen  
Julie Wescott ..... Jeff Donnell  
Alfalfa Donahue ..... Carl "Alfalfa" Switzer  
Jane Darwell, Marten Lamont, Pierre Watkin, Jimmy Ogg, Dick Jones, John Cason, Jimmy Grasher, Bob Larson, Robert W. Wood, Jack Larson, Ted Fries, Joseph Granby, Robert E. Burns.

# HERALD ADVERTISING INDEX

*For the convenience of exhibitors who refer to advertising in the Herald for promotional ideas and copy suggestions, Product Digest presents the following index of display advertising appearing in Motion Picture Herald since January 1, 1950.*

- Abbott and Costello in the Foreign Legion (Univ.) July 8, p 17.  
All Quiet on the Western Front (Realart) July 22, back cover.  
All the King's Men (Col.) Jan. 7, p 20 & 21; Jan. 28, back cover; Feb. 18, p 19; Feb. 25, p 23; Apr. 1, p 20 & 21.  
Annie Get Your Gun (MGM) Feb. 18, p 2 & 3; Mar. 11, p 25; Mar. 18, p 15; Mar. 25, p 25; Apr. 1, p 16 & 17; Apr. 8, p 2 & 3; Apr. 15, p 15; Apr. 29, p 2, 3 & 20; May 6, p 2 & 3; May 27, p 16; June 3, pp 2-3.  
Asphalt Jungle (MGM) Apr. 29, p 17; June 10, p 2.  
Atom Man vs. Superman (Col.) May 20, p 40; June 10, p 30.  
Avengers, The (Rep.) Aug. 5, pp 28 & 29.  
Baron of Arizona (Lippert) Mar. 11, p 33.  
Battleground (MGM) Jan. 21, p 2 & 3; Mar. 4, p 15.  
Big Lift, The (20th Fox) Mar. 25, p 6; Apr. 1, p 6; Apr. 8, p 6; Apr. 22, p 6; Apr. 29, p 6; May 6, p 6.  
Black Rose (20th-Fox) June 10, p. 6; July 1, pp. 15-22.  
Borderline (Univ.) Jan. 21, p 2 & 3.  
Born to be Bad (RKO) Aug. 26, pp 18 & 19.  
Brave Bulls, The (Col.) Apr. 15, p 29.  
Breaking Point, The (WB) Sept. 2, p 5.  
Bright Leaf (WB) June 3, pp 4-5; June 24, pp 4-5.  
Broken Arrow (20th-Fox) June 24, p. 6; July 1, p 6; July 15, p 6.  
Caged (WB) Apr. 29, p 4 & 5; May 6, p 4 & 5; May 13, p 4 & 5; May 27, pp 4-5.  
Captain Carey, U. S. A. (Para.) Mar. 11, p 21; Mar. 25, p 50.  
Captain China (Para.) Jan. 28, p 36 & 37; Feb. 25, p 17.  
Capture, The (RKO) Apr. 1, p 26 & 27.  
Cargo to Capetown (Col.) Apr. 8, back cover.  
Cariboo Trail (20th-Fox) July 22, p. 6.  
Chain Lightning (WB) Jan. 21, p 4 & 5; Jan. 28, p 4; Feb. 18, p 5; Feb. 25, p 4 & 5.  
Cinderella (RKO) Mar. 4, p 22 & 23.  
Colt .45 (WB) May 20, p 4.  
Comanche Territory (Univ.) Apr. 15, p 22 & 23; Apr. 22, p 23.  
County Fair (Monogram) Sept. 9, p 23.  
Convicted (Col.) Sept. 9, back cover.  
Damned Don't Cry, The (WB) Apr. 8, p 4 & 5; Apr. 15, p 5; Apr. 22, p 5.  
Daughter of Rosie O'Grady, The (WB) Mar. 25, p 4 & 5; Apr. 15, p 4; Apr. 22, p 4.  
Dear Wife (Para.) Feb. 4, p 54; Feb. 11, p 24 & 25.  
Destination Moon (EL) May 13, p 22.  
Devil's Doorway (MGM) Apr. 29, p 19.  
Dial 1119 (MGM) Sept. 16, p 17.  
D.O.A. (UA) Feb. 4, p 25.  
Duchess of Idaho (MGM) Apr. 29, p. 21; July 15, pp 2-3.  
Eagle and the Hawk (Para.) Apr. 22, p 48; May 6, p 18 & 19; May 20, p 60.  
Edge of Doom (RKO) July 29, p. 24.  
Fancy Pants (Para.) Aug. 12, p 23; Aug. 26, p 15; Sept. 16, p 24-25.  
Farewell to Yesterday (20th-Fox) Aug. 26, p. 6.  
Father Is a Bachelor (Col.) Mar. 11, back cover.  
Father of the Bride (MGM) Apr. 29, p 17; June 3, pp 16-17.  
Fireball, The (20th-Fox) Aug. 19, p 6; Sept. 16, p 6.  
Flame and the Arrow (WB) June 10, pp 4-5; July 8, pp 2-3.  
Fortunes of Captain Blood (Col.) June 17, back cover.  
Francis (Univ.) Jan. 14, p 21; Jan. 28, p 39; Feb. 4, p 22 & 23; Mar. 4, p 19 & 20; Apr. 1, p 29.  
Furies, The (Para.) July 29, pp. 20 & 21; Aug. 19, p 52.  
Glass Menagerie, The (WB) Sept. 9, pp 4 & 5.  
Going My Way (R) (Para.) June 24, p 46.  
Golden Gloves Story, The (EL) Apr. 29, p 33.  
Golden Twenties, The (RKO) Apr. 8, p 19.  
Good Humor Plan, The (Col.) Aug. 5, p 25.  
Great Lover, The (Para.) Jan. 28, p 60.  
Guilty of Treason (EL) Jan. 28, p 25-28; Feb. 11, p 32 & 33.  
Gunfighter, The (20th-Fox) May 13, p 6.  
Hamlet (Univ.) Sept. 16, p 27.  
Happy Years, The (MGM) Apr. 29, p 20.  
Harvey (Univ.) Apr. 29, p 31; June 17, p 41.  
Heiress, The (Para.) Jan. 21, p 56.  
Holy Year 1950 (20th-Fox) June 17, p 6.  
House by the River (Rep.) May 6, p 24 & 25.  
In a Lonely Place (Col.) July 29, p. 27.  
Jackie Robinson Story, The (EL) Apr. 1, p 31.  
Johnny Holiday (UA) Feb. 25, p 27; Apr. 8, p 31.  
Jolson Sings Again (Col.) Feb. 18, back cover.  
Kid from Texas, The (Univ.) Mar. 11, p 27.  
King Solomon's Mines (MGM) Sept. 16, p 2 & 3.  
Kiss Tomorrow Goodbye (WB) July 22, pp. 4 & 5; Aug. 19, p 4.  
Lady Without a Passport, A (MGM) June 24, p 15.  
Lawless, The (Para.) May 6, p. 74; July 1, p 48.  
Life of Her Own, A (MGM) July 29, p 16.  
Louisa (Univ.) July 15, p 17.  
Ma and Pa Kettle Go to Town (Univ.) Mar. 11, p 29 & 30.  
Men, The (UA) July 1, pp. 28-29; Aug. 5, pp 32 & 33.  
Mister 880 (20th-Fox) Sept. 2, p 6; Sept. 9, p 6.  
Mother Didn't Tell Me (20th Fox) Jan. 28, p 15-20; Feb. 11, p 16, 17 & 18 (contest).  
My Friend Irma Goes West (Para.) May 20, p 27; June 3, opp. p 321; June 24, pp 18-19; July 8, p 42.  
Mystery Street (MGM) Apr. 29, p 19.  
Neveadan, The (Col.) Feb. 11, back cover.  
Next Voice You Hear (MGM) July 22, p. 2.  
No Man of Her Own (Para.) Apr. 15, p 60; Apr. 29, p 28 & 29.  
No Sad Songs for Me (Col.) Apr. 22, back cover; May 6, back cover; June 3, back cover.  
One Way Street (Univ.) Mar. 25, p 29.  
Our Very Own (RKO) June 17, pp 38-39; Aug. 19, pp 22 & 29; Sept. 9, p 19.  
Outlaw, The (RKO) Feb. 4, p 18 & 19.  
Outriders, The (MGM) Mar. 11, p 34.  
Paid in Full (Para.) Feb. 11, p 54; Mar. 11, p 21 & 54; Apr. 1, p 54.  
Palomino, The (Col.) Mar. 25, back cover.  
Pancho Villa Returns (H. C. Films) May 6, p 29.  
Petty Girl (Col.) Aug. 26, back cover.  
Pretty Baby (WB) July 15, pp 4-5.  
Reformer and the Redhead (MGM) Mar. 11, p 2 & 3.  
Riding High (Para.) Feb. 18, p 56; Mar. 11, p 20; Mar. 18, p 54; Mar. 25, p 19-22; Apr. 22, pp 20 & 21.  
Right Cross (MGM) July 29, p. 17.  
Rockette Ship X-M (Lippert) July 1, p. 31.  
Rock Island Trail (Rep.) May 13, p 18 & 19; May 20, p 31; May 27, pp 24-25.  
Rogues of Sherwood Forest (Col.) July 29, back cover.  
Samson and Delilah (Para.) Mar. 11, p 20; Mar. 18, p 25.  
Sands of Iwo Jima (Rep.) Feb. 11, p 36 & 37; Feb. 25, p 20 & 21.  
Savage Horde, The (Rep.) July 15, pp 14-15.  
Secret Fury (RKO) May 20, p 33; June 3, p 19.  
711 Ocean Drive (Col.) July 1, back cover; July 15, back cover; Aug. 5, p 23.  
Singing Guns (Rep.) Apr. 8, p 28 & 29; Apr. 15, p 26 & 27; Apr. 22, p 24 & 25.  
Skipper Surprised His Wife, The (MGM) Apr. 29, p 18.  
Sleeping City (Para.) Sept. 2, pp. 22 & 23.  
So Young, So Bad (UA) Aug. 26, p 21.  
Stage Fright (WB) Mar. 4, p 4 & 5.  
Stars in My Crown (MGM) Apr. 29, p 18.  
Stromboli (RKO) Feb. 11, p 28 & 29.  
Summer Stock (MGM) July 29, p 3; Aug. 12, pp 2 & 3; Sept. 16, pp 14 & 15.  
Sundowners, The (EL) Mar. 18, p 23.  
Sunset Boulevard (Para.) May 6, p 21; July 15, p 48; Aug. 5, p 44.  
Tarzan and the Slave Girl (RKO) Apr. 15, p 18 & 19.  
Tea for Two (WB) Aug. 5, pp 4 & 5; Aug. 19, p 5; Sept. 16, pp 4 & 5.  
Third Man, The (Selznick) Mar. 4, p 29.  
Three Came Home (20th Fox) Feb. 11, p 6.  
Three Little Words (MGM) Apr. 29, p 21; July 8, pp. 2-3; Aug. 19, pp. 2 & 3.  
Three Secrets (WB) Aug. 12, pp. 4 & 5.  
Toast of New Orleans (MGM) July 29, p 17.  
Treasure Island (RKO) July 8 pp. 14-15.  
Tripoli (Para.) Sept. 16, p 56.  
Twelve O'Clock High (20th-Fox) Jan. 7, p 6; Jan. 14, p 6; Jan. 21, p 6; Jan. 28, p 6; Feb. 4, p 6.  
Union Station (Para.) Aug. 26, p 42.  
Wabash Avenue (20th-Fox) Mar. 4, p 6.  
White Tower, The (RKO) July 1, pp. 24-25.  
Wagonmaster (RKO) Apr. 8, p 16 & 17.  
Winchester 73 (Univ.) Feb. 18, p 25; May 6, p 27; May 27, pp 20-21.  
Woman of Distinction (Col.) Mar. 4, p 27.  
Woman on Pier 13, The (RKO) June 24, p 22.  
Yellow Cab Man (MGM) Mar. 18, pp 2 & 3.  
Young Man with a Horn (WB) Jan. 28, p 5; Feb. 4, p 4 & 5; Feb. 11, p 4 & 5; Feb. 18, p 4.



## ADVANCE SYNOPSSES

### TO PLEASE A LADY (Metro-Goldwyn-Mayer)

**PRODUCER - DIRECTOR:** Clarence Brown. **PLAYERS:** Clark Gable, Barbara Stanwyck, Adolphe Menjou.

**DRAMA.** Mike Brannon (Clark Gable) is a devil-may-care auto race driver rated the best in the world. Regina Ford (Barbara Stanwyck) the syndicated columnist and radio commentator, is introduced to Brannon at the track. After watching him cause another driver's death in a race, she brands him a murderer and he is banned from all midget tracks. After a stint as a daredevil driver he gains enough money to buy and race a big car. Although she resents him, she realizes she is in love with him. It is only after Mike sacrifices his safety for another driver's life in the big race that the two are united.

### NORTH OF THE GREAT DIVIDE (Republic)

**ASSOC. PRODUCER:** Edward J. White. **DIRECTOR:** William Witney. **PLAYERS:** Roy Rogers, Trigger, Penny Edwards, Gordon Jones, Foy Willing and The Riders of the Purple Sage.

**WESTERN.** Roy Rogers and his faithful companions help solve Canadian border troubles and stop a rebellion of starving Indians. The difficulty is caused by Banning (Roy Barcroft), a ruthless crook who is illegally trapping salmon for his cannery. Banning and his aide murder a mountie and frame the Indian chief. With Sergeant Douglas' (Douglas Evans) help, the real killers are brought to justice.

### BETWEEN MIDNIGHT AND DAWN (Columbia)

**PRODUCER:** Hunt Stromberg. **DIRECTOR:** Gordon Douglas. **PLAYERS:** Gale Storm, Mark Stevens, Edmond O'Brien, Donald Buka, Anthony Ross.

**MELODRAMA.** Two metropolitan policemen (Edmond O'Brien and Mark Stevens) fall in love with the same girl (Gale Storm). At first she resists the advances of both but finally chooses the lighthearted Stevens. When he is killed the night before their wedding by an escaped convict the patrolmen had jailed, O'Brien carries on a personal campaign to capture the gangster. He succeeds, and the picture ends with a suggestion that he and Gale Storm will eventually find happiness together in the days to come.

### BIG TIMBER (Monogram)

**PRODUCER:** Lindsley Parsons. **DIRECTOR:** Jean Yarbrough. **PLAYERS:** Roddy McDowall, Jeff Donnell, Lyn Thomas, Gordon Jones, Tom Greenway.

**WESTERN.** Jimmy (Roddy McDowall) gets a job in a lumber camp and succeeds in doing everything wrong. His friend (Tom Greenway) and Sally (Jeff Donnell) stand by him but only arouse the jealousy of the daughter of the camp superintendent (Lyn Thomas) and a fellow logger who loves Sally. Jimmy is to be fired but he saves the day by driving an injured lumberman to the hospital in a defective truck. For this, Jimmy wins the respect of his fellow workers, a continuance of his job and the hand of the superintendent's daughter, whom he secretly has loved.

## SHORT SUBJECTS

### BRAVE LITTLE TAILOR (RKO) Walt Disney Cartoons (04706)

Mickey Mouse, much to his dismay, is elected by the King of his village to kill a giant. However, he is offered the hand of Princess Minnie in addition to a reward, so bravely starts in pursuit. After many narrow escapes, Mickey captures the giant, and delivers him to his King. The townspeople celebrate his triumph as he claims Princess Minnie for his bride.

Release date, August 25, 1950 9 minutes

### OUTBOARD SHENANIGANS (Paramount)

*Sportlights (R10-2)*

One of the strangest races filmed is shown in the Cypress Gardens of Florida. Six motor boats and their drivers start a dangerous course through the water and over hurdles. They manipulate their craft through narrow waterways between cypress trees and scoot over hurdles. A cheering crowd greets the plucky survivors of this unusual race.

Release date, November 10, 1950 9 minutes

### CASPER'S SPREE UNDER THE SEA (Paramount)

*Casper (B10-1)*

Casper is evicted from his community for being a friendly ghost. Dejected, he tries to drown himself but in the sea discovers the fish are his friends. When they are trapped by fishermen, Casper frightens them and saves the fish.

Release date, October 27, 1950 8 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 474-475-476, issue of September 2, 1950.

Feature product by Company starts on page 465, issue of September 2, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		
				(S)=synopsis Issue	Page		L. of D.	Herald Review	
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1	Good
Across the Badlands	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2	Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B	Good
Alcatraz Island (002)	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2	
Alias Mike Fury	RKO	Victor Mature-Terry Moore	Dec. 2, '50		Aug. 19	(S)443			
All About Eve (030)	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485			Excellent
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim (reissue)	Aug. 1, '50	103m	July 22	398		B	
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B	Excellent
Amazing Mr. Beecham (Brit.) (021)	ELC	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2	Good
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel (trade)	May 23, '50	107m	Apr. 15	261	AYC	A-2	Excellent
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	A-1	Fair
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	July 29	(S)406		A-1	
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	June 17	347	A	B	Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B	Excellent
Astonished Heart, The (Brit.) (980)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B	Very Good
Avengers, The (4920)	Rep.	John Carroll-Adela Mara	June 26, '50	90m	June 17	347	AY	A-2	Good

## TITLE—Production Number—Company

## Stars

## Release Date

## Running Time

REVIEWED  
(S)=synopsis  
Issue PageRATINGS  
Nat'l Groups L. of D. Herald Review

BACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m	Jan. 21	161	A	A-2	Good
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2	Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B	Good
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		A-1	
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	A-2	Good
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2	Fair
Between Midnight and Dawn	Col.	Mark Stevens-Edmond O'Brien	Oct., '50		Sept. 23	(S)495	AYC	A-2	
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2	Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1	Good
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Cliff-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Timber (4908)	Mono.	Roddy McDowall-Jeff Donnell	Sept. 3, '50	73m					
Black Hand (20)	MGM	G. Kelly-J. C. Neish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Black Rose, The (color) (019)	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blazing Sun	Col.	Gene Autry-Anne Gwynne	Nov., '50						
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S)178	A	B	
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1	
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 17, '50	100m	Jan. 28	170	AYC	A-2	Fair
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2	Fair
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2	Fair
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B	Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	A-2	Good
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	July 14, '50						
Border Treasure	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478			Fair
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449			Very Good
Bowery Thrush (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m					
Boy from Indiana (024)	ELC	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2	Good
Branded	Para.	Alan Ladd-Mona Freeman	Not Set		Sept. 9	(S)479			
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
Bunco Squad	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	A-2	Very Good
Captive Girl (240)	Col.	Johnny Weissmuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gaby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Chain Gang	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50						
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	74m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-V. Cherrill (reissue)	Sept., '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330			Fair
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Come Share My Love	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50	98m	Sept. 16	(S)487			
Congolaise	ELC	Documentary-Natives	Apr. 27, '50	68m	May 13	294		B	Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Convicted	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AYC	A-2	Excellent
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434			Good
Covered Wagon Raid (4965)	Rep.	Allen "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1	Good
Crowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1	Average
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S)305			
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2	Good
Cry Murder	ELC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dancing Years (Brit.)	Mono.	Dennis Price-Gisele Preville	Aug., '50	98m	Aug. 19	442			Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433		B	Good
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1	Good
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398			Good
Deported	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m			AYC		
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1	Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278		A-1	
Devil's Doorway (34)	MGM	Robert Taylor-Louis Calhern	Sept., '50	84m	May 6	287	AY	A-1	Average
Dial I-1119	MGM	Marshall Thompson-Virginia Field	Nov., '50	75m				A-2	
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		A-1	
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1	Average

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EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30,'50	104m	Feb. 11	186	A or AY	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10,'50	108m	Dec. 17	122	A	B	Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30,'50	99m	Aug. 5	413	A	A-2	Excellent
Ellen	UA	Robert Young-Betsy Drake	July 7,'50	91m	June 3	(S)322	AY	A-2	
Emergency Wedding	Col.	Larry Parks-Barbara Hale	Nov., '50	66m					
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31,'50	65m	Apr. 15	263	AY	A-2	Average
Eye Witness (Brit.)	ELC	Robt. Montgomery-Leslie Banks	Sept., '50	104m	July 29	405	A	A-2	Very Good
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May,'50	94m	Oct. 8	41	AY	B	Very Good
Fancy Pants (color) (5001)	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Farewell to Yesterday	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485			Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30,'50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7,'50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16,'50	93m	May 13	293	AYC	A-1	Excellent
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12,'50	60m	Mar. 25	238	AYC	A-2	Good
Fence Riders (4846)	Mono.	Whip Wilson-Andy Clyde	Jan. 29,'50	57m	May 20	303	AYC	A-1	Fair
50 Years Before Your Eyes (931)	WB	Documentary	July 29,'50	70m	June 24	353	AYC	A-1	Very Good
Fighting Stallion, The (069)	ELC	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
File on Thelma Jordan (See Thelma Jordan)									
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1	Good
Flame and the Arrow, The (color) (930)*	WB	Burt Lancaster-Virginia Mayo	July 22,'50	88m	June 24	353	AYC	A-2	Excellent
Flying Saucer, The	ELC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Forbidden Jungle (070)	ELC	Don Harvey-Forest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
For Them That Trespass	Mono.	Richard Todd-Patricia Plunkett	July 6,'50	95m					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June,'50	91m	May 20	302	AY	A-1	Very Good
Four Days Leave	ELC	Cornel Wilde-Josette Day	Feb. 6,'50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Frisco Tornado	Rep.	Allan "Rocky" Lane	Sept. 6,'50	60m	Sept. 16	486		A-1	Fair
Fuller Brush Girl	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486			Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B	Good
GIRL from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24,'50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9,'50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Menagerie, The	WB	Jane Wyman-Kirk Douglas	Oct. 28,'50	107m	Sept. 23	493			Very Good
Glass Mountain, The (Brit.) (012)	ELC	Valentina Cortesa-Dulcie Gray	May,'50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3,'50	88m	Apr. 29	278		A-2	
Golden Gloves Story, The (023)	ELC	James Dunn-Dewey Martin	May,'50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Salamander, The (Brit.)	ELC	Anouk-Trevor Howard	Dec., '50	97m	June 24	(S)358		A-1	
Golden Twenties, The (021)	RKO	Documentary	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	June,'50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)	ELC	Jean Kent-Dennis Price	May 11,'50	81m	May 27	315		B	Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15,'50	91m	June 17	346	A	B	Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10,'50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	ELC	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1	Very Good
Guilty Bystander	ELC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good
Guilty of Treason (022)	ELC	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July,'50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21,'50	59m	July 22	397			Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6,'50	60m	Feb. 18	197	AYC	A-1	Good
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9,'50	55m	May 20	(S)305	AYC	A-1	
HAMLET (Brit.) (Spec.)*	U-I	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, 1948	(17)	AY	A-2	
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486			Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21,'50	110m	May 27	313	AYC	A-1	Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26,'50	60m	Apr. 29	278	AYC	A-1	Fair
Harriet Craig	Col.	Joan Crawford-Wendell Corey	Nov., '50						
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
He's a Cockeyed Wonder	Col.	Mickey Rooney-Terry Moore	Dec., '50	86m					
Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24,'50	71m					
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434	AY	A-1	Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7,'50	66m	June 24	354			Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1,'50	67m	July 1	366	AYC	A-1	Good
Hoodown (251)	Col.	Eddy Arnold-Jeff Donnell	June,'50	64m	June 24	354	AYC	A-1	Good
Holiday Rhythm (4911)	Lippert	All-star cast	Oct. 13,'50						
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1,'50	66m	Sept. 23	493			Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414			Good
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24,'50	60m	May 20	303		A-1	Very Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22,'50	61m					
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25,'50	88m	Apr. 1	246	A	A-2	Very Good
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4,'50	74m	June 24	(S)358	AYC	A-1	
IF This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8,'50	72m	July 1	366	A	A-2	Fair
I Killed Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8,'50	62m					
I'll Get By (color) (031)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m					
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Indian Territory	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477			Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3,'50	87m	Oct. 15	49	AY	A-1	Very Good
Iroquois Trail	UA	George Montgomery-Brenda Marshall	June 16,'50	85m	June 10	329	AYC	A-1	Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414			Fair
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June,'50	74m	June 10	330	AYC	A-2	Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May,'50	74m	Apr. 15	262	AY or AYC	A-2	Average
JACKIE Robinson Story, The (032)	ELC	Jackie Robinson-Ruby Dee	May 16,'50	76m	May 20	301	AYC	A-1	Very Good
Jacket, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m					
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23,'50	66m	Mar. 25	237	AYC		Good



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Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	Sept. 2, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 17, '50	92m	Dec. 17	122	AYC	A-1	Good
Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B	Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B	Very Good
Jungle Stampede (4922)	Rep.	George Breakston-Yorke Coplen	July 29, '50	60m	Aug. 5	414		C	Good
KANGEROO KID (Brit.)	ELC	Dorothy Malone-Veda Borg	Oct., '50						
Key to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178			Very Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2	
Killer That Stalked New York (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin		79m					
Kill or Be Killed (029)	ELC	Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	A	B	Fair
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1	Very Good
Kind Hearts and Coronets (Brit.) (031)	ELC	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	B	Excellent
King Solomon's Mines (color)	MGM	Deborah Kerr-Stewart Granger	Nov., '50	102m					
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Peyton	Aug. 19, '50	102m	Aug. 5	413		B	Very Good
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2	Fair
Last of the Buccaneers (color)	Col.	Paul Henreid-Jack Oakie	Oct., '50						
Lawless, The (4923)	Para.	MacDonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Sept. 16	(S)487			
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442		A-2	Good
Life of Her Own, A	MGM	Lana Turner-Ray Milland	Sept., '50	108m	Aug. 12	433		B	Good
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238			
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477			Average
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Donald Woods	June 25, '50	76m	July 1	365	AYC		Very Good
Louisa (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1	Excellent
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B	Fair
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B	Very Good
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358	AYC	A-2	
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1	Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	B	Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupis	Aug., '50	89m	Sept. 9	(S)479	A	A-2	
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Nov. 4, '50						
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Marshal of Helderada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358			
Massacre Valley (4953)	Mono.	Johnny Mack Brown	Sept. 10, '50	58m					
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Milkman, The	(Univ.)	Donald O'Connor-Jimmy Durante	Sept., '50	87m	July 8	(S)374	AYC	A-1	
Miniver Story, The (Brit.) (38)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Sept. 16	(S)486			
Missourians, The	Rep.	Monte Hale	Oct. 1, '50						
Mister 880 (024)	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1	Excellent
Modern Marriage, A (5003)	Mono.	R. Hadley-M. Field-R. Clarke	July 10, '50	66m	Apr. 8	254	AY	A-2	Average
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145	AYC	A-1	Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2	Good
Mr. Music (5007)	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458			Excellent
Mr. Universe	ELC	Jack Carson-Janet Paige	Nov., '50						
Mrs. FitzHerbert (Brit.)	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m					
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Sept. 2	457	AYC	A-1	Good
My Blue Heaven (color) (021)	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B	Excellent
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B	Good
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Jon Partwer	Apr. 16, '50	58m	Apr. 22	271	A	B	Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2	Very Good
NANCY Goes to Rio (color) (19)*	MGM	A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S)359			
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Never Fear (020)	ELC	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	Not Set	83m	June 10	329	AYC	A-1	Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B	Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B	Good
North of the Great Divide (color)	Rep.	Roy Rogers-Penny Edwards	Oct. 1, '50		Sept. 23	(S)495			
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2	Excellent
No Way Out (025)	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B	Excellent
OLD Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2	Good
Oliver Twist (Brit.) (828)	ELC	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once a Thief	UA	John Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2	Good
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2	Average
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		A-1	Good
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smile Burnette	Apr. 13, '50	54m	May 13	295	AYC		Average
Outrage	RKO	Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	B	Good
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1	
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent

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Paper Gallows	ELC	Dermott Walsh-Rona Anderson	Aug. 31, '50					
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1 Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B Fair
Perfect Woman, The (Brit.) (015)	ELC	Stanley Holloway-Patricia Roc	Apr., '50	73m				B
Petty Girl (color)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B Good
Place in the Sun, A	Para.	Montgomery Clift-Elizabeth Taylor	Not Set		Sept. 9	(S)479		
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2 Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2 Good
Prisoners in Petticoats	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493		Fair
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B Good
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1 Fair
Raiders of Tomahawk Creek	Col.	Charles Starrett-Smiley Burnett	Oct. 26, '50	55m	Sept. 16	(S)487		
Rapture	ELC	Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2 Fair
Red Shoes, The (Brit.) (color) (Spcl.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Redwood Forest Trail (4922)	Rep.	Rex Allen-Jane Darwell	Sept. 18, '50	67m	Sept. 23	494		Average
Reformer and the Redhead, The (25)*	MGM	June Allyson-Dick Powell	May 5, '50	90m	Aug. 5	(S)414	AYC	A-1 Good
Renegades of the Sage	Col.	Charles Starrett-Charley Burnett	Nov. 24, '50	56m				A-1
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1 Good
Rider from Tucson (027)	RKO	Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2 Average
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Feb. 11, '50	60m	Oct. 29	66	AYC	A-1 Good
Riding High (4917)*	Para.	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B Good
Right Cross	MGM	June Allyson-Dick Powell	Oct., '50	90m	Aug. 19	441		A-1 Good
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1 Good
Rocking Horse Winner, The (Brit.)	Univ.	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	A-2 Very Good
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286	AY	A-1 Good
Rocky Mountain	WB	Errol Flynn-Patricia Wymore	Sept. 30, '50		Sept. 16	(S)487		
Rogue River (color)	ELC	Rory Calhoun-Guy Madison	Nov., '50					
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1 Good
Rookie Fireman	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477		Good
Rugged O'Riordans, The (Australian) (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	76m	Dec. 17	122	AYC	A-2 Very Good
Run for Your Money, A (Brit.)	Univ.	Donald Houston-Meredith Edwards	Apr. 8, '50	83m	Apr. 1	246	AYC	A-1 Good
Rustlers on Horseback	Rep.	Allan Lane-Eddy Waller	Oct., '50					
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1 Good
Salt Lake Raiders (4964)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314	AYC	A-1 Good
Salt to the Devil (Brit.) (017) (formerly Give Us This Day)	ELC	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2 Good
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2 Excellent
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2 Excellent
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2
Sarumba (014)	ELC	Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	B Poor
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	A-1 Good
Second Chance	PFC	Ella Raines-Bruce Bennett	Oct., '50					
Second Face, The	ELC	Ruth Warrick-John Hubbard	Not Set	72m	Aug. 26	450		Good
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2 Very Good
711 Ocean Drive (244)*	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2 Good
Shadow on the Wall (27)	MGM	Ann Sothern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2 Fair
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450		Good
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m	Sept. 2	457	AYC	B Good
Sideshow (492)	Mono.	Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347		A-1 Good
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2 Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1 Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	72m	July 15	(S)390		
Silver Raiders (4943)	Mono.	Whip Wilson-Andy Clyde	Sept. 24, '50	55m	Sept. 2	(S)459		
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2 Very Good
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278	AYC	A-1 Very Good
Slipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2 Good
Sleeping City, The (930)	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477		Good
Snow Dog (4919)	Mono.	Kirby Grant-Eleana Verdugo	July 16, '50	62m	July 22	398	AYC	A-1 Good
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Oct. 3, '50	90m				
Sons of New Mexico (185)	Col.	Gene Autry-Gail Davis	Jan., '50	71m	Dec. 31	137	AYC	A-1 Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Nov. 25, '50					
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue)(West)	Mar., '50	126m	Jan. 28	170	A	A-2 Fair
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	AY	A-2 Fair
Southside 1-1000	A.A.	Don DeFore-Andrea King	Not Set					Good
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2 Good
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1 Good
Square Dance Katy (4922)	Mono.	Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315	AYC	A-1 Very Good
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	A-2 Excellent
Stars in My Crown (40)	MGM	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213		A-1 Very Good
State Penitentiary (202)	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	A-2 Fair
State Secret (Brit.)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Dec., '50				A	A-1
St. Benny the Dip	ELC	Dick Haymes-Nina Foch	Oct. 10, '50					
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2 Good
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Apr. 22, '50	60m	Feb. 11	186	AYC	A-1 Fair
Story of a Divorce	RKO	Bette Davis-Barry Sullivan	Nov. 18, '50					
Streets of Ghost Town	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		A-1 Good
Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 18, '50	81m	Feb. 25	206	A	A-2 Fair
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Summer Stock (color) (381)	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	AYC	A-1 Excellent
Sundowners, The (color) (018)	ELC	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2 Average

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Sunset Boulevard (4927)	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m			AYC		
Sun Sets At Dawn, The (Brit.)	ELC	Walter Reed-Sally Par	Not Set	71m			A	A-2	
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC		Fair
Big Timber	Mono.	Roddy McDonald-Jeff Donnell	Sept. 3, '50	89m	Sept. 23	(S)495			
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept., '50						
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2	Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11, '50	64m	Feb. 11	189	AYC	A-1	Average
Tea for Two (color) (001)	WB	Doris Day-Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1	Fair
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B	Good
They Were Not Divided	ELC	Edward Underdown-Ralph Claffton	Nov., '50						
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patrick Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2	Excellent
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457			Good
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1	Very Good
Timber Fury (066)	ELC	David Bruce-Laure Lee	June, '50	63m			AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50						
Toast of New Orleans (color)	MGM	Kathryn Grayson-Mario Lanza	Sept., '50	97m	Aug. 26	450		A-1	Good
To Please a Lady	MGM	Clark Gable-Barbara Stanwyck	Oct., '50		Sept. 23	(S)495			
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50	55m	Feb. 4	(S)178	AYC	A-1	Fair
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477			Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S)390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Sept. 2	(S)459			
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50						
Two Weeks—With Love (color)	MGM	Jane Powell-Ricardo Montalban	Nov., '50						
Tyrant of the Sea (208)	Col.	Ron Randall-Rhys Williams	Apr. 6, '50	70m	May 20	(S)305	AYC	A-1	
UNDER Mexicali Stars	Rep.	Rex Allen-Dorothy Patrick	Nov. 1, '50						
Under My Skin (008)	20th-Fox	John Garfield-Micheline Puelle	Mar., '50	86m	Mar. 11	221	A	A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olsen	Sept., '50	80m	July 15	390	A	A-2	Fair
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198	AYC		Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287	AYC	A-1	Fair
Vendetta	RKO	Faith Domergue-George Dolenz	Not Set						
Vicious Years, The	ELC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B	Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		A-1	
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16, '50	81m	Sept. 2	458			Fair
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1	Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	57m	Mar. 11	(S)223	AYC	A-1	
West Point Story	WB	James Cagney-Virginia Mayo	Nov. 25, '50						
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2	Excellent
When You're Smiling	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458		A-1	Fair
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Not Set	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines	Mono.	Barbara White-Ronald Squire	June 20, '50	82m	July 15	389	A	B	Good
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1	Very Good
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Viveca Lindfors-Christopher Kent	Not Set	94m	July 29	(S)406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2	Very Good
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
(formerly I Married a Communist)									
Woman on the Run	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m			A		
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1, '50	60m	May 27	315	AYC		Average
Wyoming Mail (color)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Sept. 16	(S)487			
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1	Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	71m	Mar. 4	214	AYC	A-1	Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2	Very Good

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## She keeps the romance running smoothly...

THE spell of this picture's song and story might suddenly be broken... but for film row's "first lady," the exchange inspectress.

With unrelenting vigilance, she has inspected every inch of film before each booking...checked it for worn perforations, torn splices, and other signs of wear and tear that might hinder smooth projection and mar the enchantment of

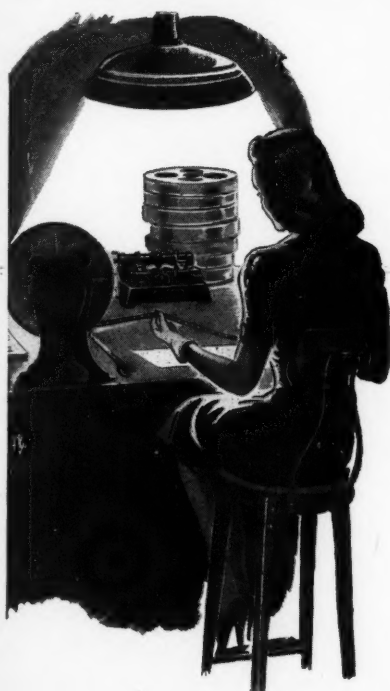
the show. By this painstaking care of film and unceasing effort to keep each reel running smoothly, the inspectress has earned a place of importance behind the scenes of motion picture distribution.

And her work is all the more easily done for the quality and reliability she finds in the release prints made on Eastman film.

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